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JULY 1983

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(see page 33)



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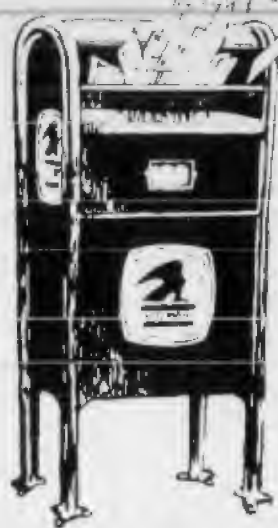
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Recently I had occasion to need the history of square dancing and after spending hours at the Public Library, I found the material most helpful was published in past issues of **SQUARE DANCING** Magazine and was available at home. I thank you for those wonderful pages of research.

Eileen Perotti  
Colorado Springs, Colorado

Dear Editor:

As President of the Santa Clara Valley Square Dancers Association, I recently attended a meeting of the National Folk Dance Committee. This Committee is working hard to have our National Folk Dance voted in by Congress as "permanent" . . . We all know  
*Please see LETTERS, page 67*



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## SQUARE DANCING

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## SINGING CALLS

# ON THE RECORD and

### JUST BECAUSE — Bogan 1343

Key: G      Tempo: 130      Range: HB

Callers: Tommy White & David Davis      LD

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head two couples square thru four — corner do sa do — curlique — split circulate — boys run to right — right and left thru — pass the ocean — recycle — swing — promenade.

**Comment:** A really, really old favorite of square dancers for many many years. The old Windsor record used to be a standard for beginners classes. This record offers a curlique and a split circulate. The music is average but the calling is above average. Rating: ☆☆☆

### GREAT AMERICAN GUEST — Hi-Hat 5056

Key: C      Tempo: 128      Range: HC

Caller: Tom Perry      LA

**Synopsis:** Complete call printed in Workshop.

**Comment:** A real nice instrumental with good calling by Tom. Figure is Mainstream and can be used with all groups. Dancers enjoyed

*Please see RECORDS, page 70*

## HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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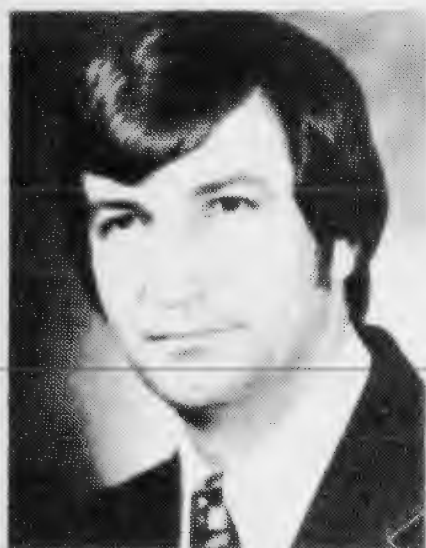
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ESP 504 **I Wish I Was In Nashville** by Bob

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ESP 309 **Good Ole Days** by Paul

ESP 204 **I Wouldn't Change You If I Could**  
by Elmer & Paul

ESP 116 **A Good Nights Love** by Elmer

ESP 117 **Engine #9** by Elmer (harmony-Tony Oxendine)

### RECENT RELEASES

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ESP 111 **Fool Hearted Memory** by Elmer

ESP 112 **Speak Softly** by Elmer

ESP 113 **Oh What A Beautiful Love Song** by Elmer

ESP 114 **Heart Broke** by Elmer

ESP 115 **San Antonio Nights** by Elmer

ESP 301 **There I Go Dreaming Again** by Paul

ESP 302 **New Cut Road** by Paul

ESP 303 **Melancholy Baby** by Paul

ESP 304 **Mis'ry River** by Paul

ESP 305 **Another Chance** by Paul

ESP 306 **I Never Knew The Devil's Eyes Were Blue** by Paul

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ESP 501 **Ease The Fever** by Bob

ESP 502 **Ain't Got Nothing To Lose** by Bob

ESP 503 **Coney Island Washboard Gal** by Bobby

ESP 201 **Honky Tonk Queen** by Elmer & Paul

ESP 202 **Golden Memories** by Elmer & Paul

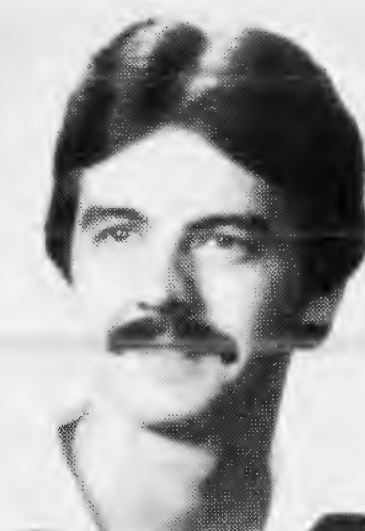
ESP 203 **I Think About Your Love** by Elmer & Paul

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Please see **DATEBOOK** page 86



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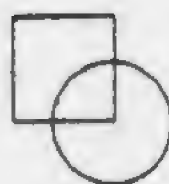
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RWH-102 Lonely Heart in Town by Doug



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RB 908 A — Dream  
B — Cuddle Up





July, 1983

**R**ARELY HAVE WE RECEIVED SO MANY phone calls and letters of inquiry about any of our projects than we have over the past year regarding the revised PLUS Movements Handbook. It's not always easy to explain that, unlike in times past when we would simply sit down with a group of advisers and come up with definitions and styling notes and then create a Handbook ourselves, now that we are endorsing the lists, definitions and styling comments produced by Callerlab, the process is a bit more complex.

Three committees, with committee members scattered around the world, have their input and when the membership of Callerlab finally votes, several years of planning time has been spent before reaching a point of agreement. This goal was reached the end of March and a month later we received the final approved documents. The end result — the "Revised" Illustrated Plus Movements Handbook — makes up the center one-third of this issue.

Just in case you're wondering why the center of the Handbook contains two of the regular features of the magazine, it's all involved in the intricacies of printing. A 96-page issue (such as this) is made up of three 32-page segments. After the 25,000 copies of the magazine (bearing the Handbook in the center) have been printed, the presses continue to run the center 32 pages, giving us additional copies of the Plus Movements Handbook for those of you who would like extra copies to hand out to your dancers. This is the most practical method of making the run and, as a result, extra copies of the Handbook are now available. It's a bit complicated to

explain but there it is. We hope you enjoy the new edition and will note the word **REVISED** on the cover which differentiates it from earlier issues.

### In The Mailbag

**A** DELIGHTFUL NEW BOOK written for the youthful square dancer by Mildred Hammond provides an excellent introduction to square dancing. "SQUARE DANCING is for me" is one in a series of activity booklets in the Sports for me Books. The simple basics are explained in a manner that will be easy for young readers to understand. Clear illustrations support the text and the type which is comfortably large for the new reader should whet the appetite of youngsters ages 7 to 12. You can order a copy for \$6.95, paid direct to the Special Orders Department, Lerner Publications Company, 241 First Avenue North, Minneapolis, Minnesota 55401.



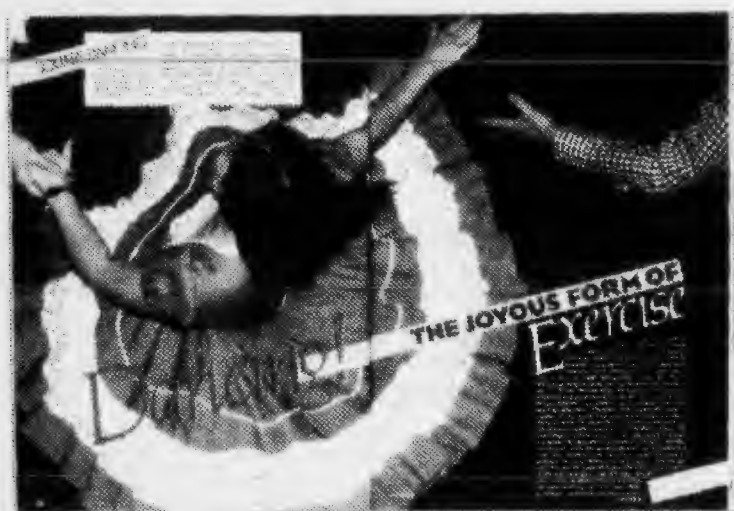
A long time caller-friend, Wayne West, has come out with a unique LP he calls "Square Country." Side 1 is devoted to five singing calls and side 2 is a collection of six "country" singing favorites which makes this a good *dancing* as well as *listening* record. Many of





today's fine callers got their start in country singing and utilized this talent when their interest moved into the field of square dancing. Wayne has provided a bit of each for his new and old square dance fans and you'll be able to pick up copies at your local square dance record supplier.

We mentioned several months ago that Redbook in its February issue was doing a special feature on exercise with the spotlight on square dancing. By this time, you may have seen the article but, even though a bit late, we wanted to congratulate the Redbook people for an outstanding photo layout. The old adage



of a single picture telling a story better than a thousand words was certainly true in this instance. Anyone viewing the exhilarating action of a young dancer could not help but feel the *joy* that is a part of square dancing. *Congratulations to Redbook!*

### *Idea – A Two-For-Oner*

**I**F YOU LIVE IN A LARGE to moderately large metropolitan area, you're probably aware of the dining-and-entertainment booklets sold as money raisers by charitable groups. These allow the purchaser to frequent local restaurants with a companion, pay for one meal and get another of like value without charge. The old "buy one, get one free" idea as a means of introducing different restaurants to the people in an area is nothing new, and the quality coupon booklets have apparently gone over very well.

Recently, caller Dick Hodnefield came up with a thought, "Why wouldn't this work for square dancing?" The idea would be that some group, individual or association in an area might approach the various clubs who would be willing to take part in the program, and then come out with a coupon booklet with

one page or coupon for each participating square dance group. Within the time limits stated on the coupons, individuals and their partners would be eligible to attend one of the club dances, paying one admission fee only, with the second person getting in that night free of charge.

The advantage: Dancers who might never venture away from their own group might, on a free night, seek out one of the clubs listed in the book, be attracted by the two-fer offer and discover the fun and dancing pleasure offered by that group. If the hospitality, dancing, and all other plus factors add up to the right chemistry, the couple might (at full fare) make other visits or perhaps even become club members.

The fee for taking part in such a promotion would not be expensive. The money realized from the sale of the booklets would go to the sponsoring organization to offset costs and to augment the treasury. From the dancer's standpoint it might be that the total cost would be offset if he used the coupon book but twice. The individual clubs would gain because they would be getting single admission money they would not otherwise realize and, in addition, they might just pick up some new members.

Of course, the idea might not work for every group and it's apparent that its best opportunity for success would be in an area with a fairly large number of dance groups who would participate. So, here, for what it's worth, is an idea and it might just be the ticket for encouraging dancers within your area to visit other groups on their own. If you try this out or even give it serious thought, we would enjoy hearing about it.

### *A Most Unusual Issue*

**W**E SET OUT THIS MONTH to do just a regular, monthly issue of SQUARE DANCING Magazine. Then came the Plus Handbook (see explanation at the start of this column) and, bang, just like that, we began to run out of space. The upshot of it all is that several of our usual features have been pulled — for this month only. This includes the Modular page by Cal Campbell and the Contra Corner by Dick Leger. Both of these will return in August. You'll notice other slight changes here and there but for the most part we managed to get everything in.



## Some thoughts to ponder

# The 1983-84 New Dancer Program

**H**OW MANY WAYS are there to prepare for new dancer classes? Over the years we have approached the subject in an almost limitless number of directions. The classes, like the clubs they fit into, are not stereotyped images of each other. They have been tailor-made to fit the local area, the sponsoring individual or group, the facility in which they are to be held and the person who is to be their caller/teacher.

Over the years, we've underlined the importance of an ongoing recruiting program, pointing out the advantages of demonstrations for the public to view and one-night-stands or *exciter dances* that lead to class enrollment. We've pointed out the value of one-on-one personal recruiting along with placing stories in the local press, on radio, and on television. All-in-all, the subject of recruiting and preparing for the new class has been well covered in this and other publications and we suggest that reference to the summer and early fall issues of past years of SQUARE DANCING will bring you a jackpot of ideas.

### **Some Changes Have Been Made**

Not too many years ago classes were of short duration. All that a new dancer needed to know about the language and morés of square dancing could be taught *and learned* in 10 weeks. At that point the new dancer would know as much as his experienced counterparts. As time went on and as the required vocabulary of the dancer increased, classes were extended until they reached a point where the existing 75 basic movements could fit into 30 weekly lessons. However this seemed to be the limit, time-wise.

This meant that new classes starting late in September or in early October (taking time out for holidays) could finish before summer the following year. This was before Callerlab and before we had a Callerlab-developed Mainstream program. The Callerlab program which is the pivotal point for classes today requires 41, two to two-and-one-half hour sessions.

Before going on, let's look at the difference between a two and a two-and-one-half hour

session. The half-hour may not seem like much but when multiplied by 41 sessions, we're talking in terms of a difference of more than 20 hours of classwork between the two. If we settle on a happy medium of two hours and fifteen minutes as the duration of a session and come up with a Mainstream course that takes 92 plus hours to complete, we will have some definite guidelines.

To be more specific, and because this is of interest to those who call and teach as well as to those who sponsor classes and would like to understand fully what the new 41 lesson program involves, let's just suppose that Tuesday is the night selected for your 1983-'84 program and that it will be possible for you to kick off Lesson 1 the first Tuesday in September and then continue with no breaks except for Christmas and New Year's and one night off in the spring for Easter break, the final class (No. 41) would be the first Tuesday in July.

While it's all well and good to speak in terms of 41 sessions, it's important to understand that in much of North America, as an example, warm weather persists through the middle or end of September and, in many areas, the days begin to get warm again toward the end of May. These are simply pointed out as possible hazards which can be overcome to a degree by air-conditioned halls but which do not fully answer the problem of retaining dancers for that great a period of time.

### **Look For Solutions**

This is a good time for planning and serious thinking about how your current classes will operate. In an earlier issue we brought up several workable suggestions. One was the joint project of a number of callers in one area who worked together in producing concurrent programs of 29 weeks duration to cover just the Basic program (first 48 movements in family groupings). This time-block, comparable to the older, proven 75 basic program which took 30 weeks, allows classes to start in the fall and end in spring before the hot weather sets in.

Following the 29th lesson, and made possible because the majority of the callers in the area are working closely together, the new



dancers are provided with club dancing at the Basic program for the summer months. Then, the following October, after having had four months or more of practice on the Basic program, the dancers started their Mainstream semester. They continued on learning Mainstream until they had mastered the balance of the 68 movements (again in family groupings) and then continued dancing in Mainstream clubs for a sufficient period of time (Callerlab suggests one year) before being tempted into programs past Mainstream.

This idea has many advantages. It is not a rush program. It allows dancers sufficient time not only to be taught but to actually *learn*, by review and continuous dancing, all of the basics in each of the programs before moving on. Because the majority of the callers in the area are working together closely on the program, it stands its greatest chance of being successful and clubs within the area seeing the *push-out* rate dropping cooperate wholeheartedly.

### **The Secret is Good Choreography**

For a program of this type to work some changes need to be made in the current club structure. For a period of time, perhaps, sponsoring clubs need to drop from their Plus status to Mainstream or even to the Basic program. However, caller/leaders are discovering more and more that it's possible to retain the interest of *all* dancers at any level with good choreography and by imaginative planning that uses the principles of *dancing by definition*.

The one thing to remember is that while it may take a season or two to turn the programs around from the way they are today into a more realistic concept based on what we have to work with, the reorganization has many advantages, not the least of which is the retention of the greatest number of dancers, both new and veteran.

Due to the cost of halls, some classes are run in tandem with club night (e.g., Tuesday nights 7:00 to 9:00 PM, a two-hour class session, followed from 9:00 to 11:00 with a two-hour club dance). While this does have economical advantages (the single rental of the hall for the evening), its drawbacks include an obvious drain on the energies of the caller.

Another suggestion tried out in a number of areas involves doubling up or introducing twice-weekly classes. In this concept new dancers, instead of going to class just on Tues-

days, might attend sessions on Tuesdays *and* Thursdays if logistics and economics allow. In one instance, a caller called for two groups, using the same hall. Both were club dances and both shared in sponsoring the new class. Each of the clubs agreed to doubling up on the hall use so that on Tuesday and Thursday nights the twice-weekly classes did their thing from 7:00 to 9:00 PM, while each of the two clubs ran their regular club dances from 9:00 until 11:00.

### **Club and Class Together**

One of the clubs, we understand, suggested to its members that after the class had progressed to a certain point, the club would start its sessions at 8:30, overlapping the class with class and club members in attendance. The caller called only those things the class had been taught and the club members, properly advised in advance, agreed to *think* and *act* as class members. This had the dual advantage of the more experienced dancers deriving pleasure by dancing with those they brought into the class, and, in addition, the caller was in a position to reteach the veteran dancers some of the styling and standardization pointers he was providing for the newcomers, some of which the old timers may have forgotten.

In this twice-weekly concept, the frequency of dancing provided a greater retention of the material being taught which made the two hour sessions of equal value, perhaps, to two-and-a-quarter hour weekly meetings. Instead of taking 41 weeks, the entire Mainstream program could be completed in less than five months. Certainly the idea is not without its drawbacks but it is a possible solution and one that is worth studying.

### **A Greater Effort**

Whatever direction you go with your new class this coming season, now is the time to make your plans. During the next two months, we hope to provide some practical ideas and suggestions that may be helpful. We've been collecting guidelines for angels (or helpers) and we have a number of proven pointers coming from groups that have had success with classes over the years.

**REMEMBER:** The goal is not simply to bring newcomers in to fill a class. The object should be that each person brought into the class deserves the opportunity not only to learn to square dance but to become a permanent part of this great and friendly activity.



# LADIES ON THE SQUARE

## A SHEET MAKES A DRESS

by Cam Gates, Burr Oak, Kansas



sew, but this dress started out from the Authentic pattern #280. I used a lowered, rounded neckline and edged it in pink piping. I also used the same piping around the waist.

For the circle skirt, I cut the waist about 4" to 5" lower, which makes some gathers at the waistline. I feel this looks better on us "not so slim" gals. Then I added my desired length to the bottom of the skirt pattern. I always have my skirts measured evenly from the floor before hemming.

I suggest you square dance ladies who sew be on the lookout for linen sales and have fun making inexpensive dresses from a sheet. Pass this suggestion along to your new dancers; it may help lessen the shock of the cost of some square dance costumes.



**E**ACH YEAR AS MY HUSBAND, Rich, teaches a beginners square dance class, I try to come up with new ideas for saving money on square dance attire. One of my favorite ways is to make a square dance dress out of a twin-size bedsheet.

This year I found a very attractive blue, pink and white floral print sheet on sale for \$3.00. A zipper cost 50¢ and pink piping cost 19¢, so for less than \$4.00 I was able to make a new outfit.

I seldom follow any pattern exactly when I

Today's bedsheets serve more than just the purpose of sleeping. Cam's lovely dress is one of several we have seen on dance floors recently. With a wide variety of prints available plus the added no-iron feature, "white sales" have a special interest for square dancers.

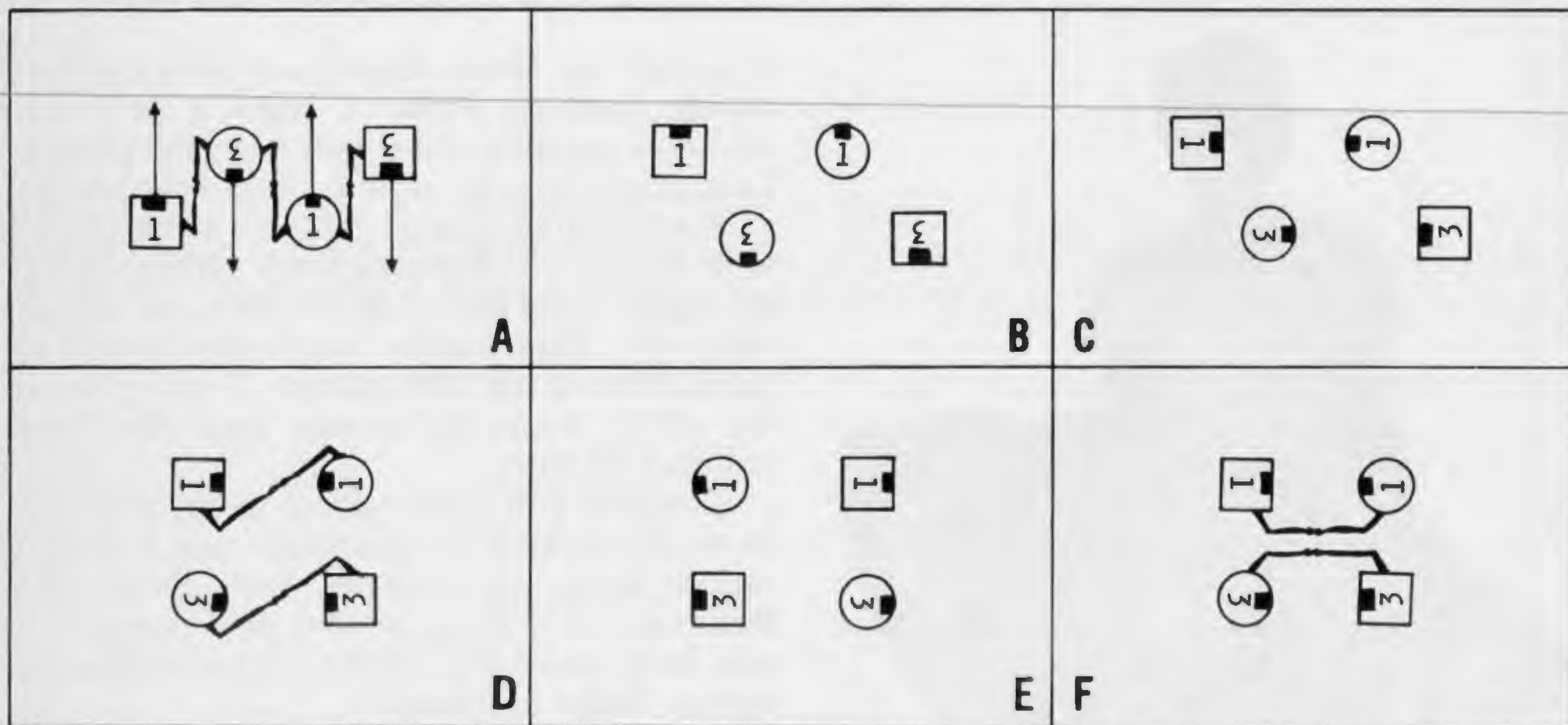


# TAKE A GOOD LOOK

a feature for dancers



PLUS Q.S. — EXPLODE  
LIMITLESS  
POSSIBILITIES



BARBARA: Not long ago our caller was doing a workshop with us on Plus figures. After we had done Explode the Wave several times and were in ocean waves, he called "Explode . . . and do a right and left thru." You might have thought the floor would *explode* from something the dancers, in the majority, had not done before, but no way. They floated through it as though they had been doing it all their lives.

JOE: Here was an example of a different call being constructed on a call that we were familiar with. We were moving from an ocean wave (A) and in the course of Exploding the Wave, we would move by or pass thru a couple (B) and then turn a quarter in to face our partner (C), give a right hand (D) and pull by (E).

BARBARA: Because we knew what to do with the command, *Explode*, we breezed through the first part, even got to the place

where we gave a right to the one we faced (D) and pulled by (E). But here, instead of completing the movement, we courtesy turned, finishing off a right and left thru.

JOE: That was just the start. When we discovered that the Explode moved us from an ocean wave (A) into facing couples (C), we could do any number of ". . . and . . ." movements. For instance: . . . and do sa do, . . . and step to a wave, . . . and swing thru.

BARBARA: When we had taken right hands with the person we faced (D), we were also ready to do a curlique or a square thru and, if we extended man's right to the lady's left (F), we were ready for a star thru.

JOE: This enlargement of a movement we already knew added more variety without actually adding to our vocabulary. Explode . . . and anything will be with us as a Plus movement and we're looking forward to getting well acquainted.



# TIGER'S COACH— —a CLOGGER!

*by Bev Warner, Saginaw, Michigan*

**R**OGER CRAIG, the pitching coach for the Detroit Tigers, a self-described "old hillbilly," likes to go clogging with his wife — to relax. Craig was raised in North Carolina in a country atmosphere. "People would rent a big warehouse and someone would call the dance."

The Craigs' interest peaked two years ago in San Diego when they enrolled in a class taught by Melinda Stiles, who has had exhibition groups perform at the Grand Ole Opry. The Craigs were further stimulated when they observed cloggers in the Broadway production of "The Best Little Whorehouse in Texas." Now clogging has become a family affair for Roger and Carolyn, and their children, Sherri, Teresa, Vikki and Roger, Jr.

Craig and Carolyn found a deserted room in the Tigers' office complex to practice 45 minutes a day. "The first thought that crossed my mind," recalled Craig, "was that an old

hillbilly like me couldn't do it. I thought I'd look foolish, but everyone can learn the dance and young kids especially seem to do well."

The physical exertion is intensive and that is one reason the Craigs have found clogging to be attractive. "When we've finished our practicing, we feel like we've done something good for our bodies and our hearts."

Roger and his wife feel confident clogging to three or four songs. Their fondest ambition is to walk into a nice country-western place and get up and clog to eight or 10 songs. They are presently searching for someone in the Detroit area who can offer proper instructions so that they don't experience a lapse in their desire to reach an advanced level.

Tiger-pitching coach, Craig, is considered something of a scientist with a baseball. The former National League hurler, who specializes in the fork ball, has also put his feet to good use in another very popular recreation.

## EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

**SHADOW TO A DIAMOND:** From parallel lines/waves with centers in mini waves: Ends do a normal cast a shadow (half zoom, cast three-quarters and spread); the centers facing in extend and trade; the centers facing out split circulate once and a half (passing the outside ends) to form diamonds.

From a static square: **Heads square thru four . . . step to a wave . . . men run . . . Shadow to a diamond . . . diamond circulate . . . center girls trade . . . flip the diamond . . . men trade . . . men run . . . wheel and deal . . . left allemande.**



## A CHANGE OF SPACE

**C**USTOMARILY YOU'LL find these round dances in the center section of the magazine but for this issue we spotlight them as a part of the Roundancer Module.

### CUDDLE UP — Red Boot 908

**Choreographers:** Steve and Jackie Wilhoit

**Comment:** An easy to do two-step with a tune of yesteryear. Cued on one band.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Point Fwd, —, Touch L in Place, —; Point Side, —, Touch L in Place, —; Bk, Close, Fwd, —; Fwd Two-Step;

5-8 Repeat action meas 1-4 Part A:

- 9-12 Solo Circle Away Two-Step; Circle Together Two-Step end CLOSED M face WALL; Side, Close Fwd, —; Side, Close, Thru, —;

- 13-16 CLOSED Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; 5, 6, 7, 8;

#### PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Breakaway, 2, 3, —; Breakaway, 2, 3 end CLOSED M face LOD, —;

- 5-8 Fwd Two-Step; Rock Fwd, —, Recov, —; Bk Up Two-step; Dip Bk, —, Recov, —;

- 9-12 Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Pivot, —, 2, —;

- 13-16 Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — A end SEMI-CLOSED plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; Vine, 2, 3, 4; Side, Close, Point, —.

### DREAM — Red Boot 908

**Choreographers:** Steve and Jackie Wilhoit

**Comment:** This is an enjoyable two-step routine to dance. Music is most pleasant. One band has cues.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, —; Rock Fwd, —, Recov, —;

- 5-8 Side, Close, Bk, —; Dip Bk, —, Recov, —; Vine, 2, 3, 4 end SEMI-CLOSED facing LOD; Walk, —, 2, —;

- 9-12 Side, Close, XIF end SIDECAR M face RLOD, —; Side, Close, XIF end BANJO M face LOD, —; Fishtail, 2, 3, 4; Walk Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

- 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, XIB, Side, —; (Rev. Twirl) Side, XIB, Side, —;

#### PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

- 5-8 Change Sides, 2, 3, —; Fwd Two-Step; Change Sides, 2, 3, —; Fwd Two-Step;

- 9-12 Solo Circle Away Two-Step; Circle together Two-Step; Breakaway, 2, 3, —; Breakaway, 2, 3 end CLOSED M face WALL, —;

- 13-16 Turn Two-Step; Turn Two-Step end BUTTERFLY: Vine, 2, 3, 4; 5, 6, 7, 8 end SEMI-CLOSED facing LOD;

SEQUENCE: A — A ending in BUTTERFLY M face Wall — B — A plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; Vine, 2, 3, 4; Apart, —, Point, —.

### JUST ME — Hi-Hat BB 009

**Choreographers:** George and Joyce Kammerer

**Comment:** This routine has quite a variety of rhythm. Good sounding big band music.

#### INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Lunge Fwd SEMI-CLOSED, —, Twist, —; XIB, Side, Pickup to CLOSED, —;

#### PART A

- 1-4 Fwd, —, Side, Close; Fwd, —, Side, Close; Fwd L Turn, —, Side, Close; Bk L Turn, —, Side, Close end M face WALL;

- 5-8 Whisk; Wing to Scar; Telemark to BANJO; Manuv, —, Side, Close M facing RLOD;

- 9-12 Impetus to SEMI-CLOSED; Weave, —, 2, 3; 4, —, 5, 6 to BANJO; Thru, —, Face, Close M facing WALL in CLOSED;

- 13-16 Rock Bk, Recov, Tuck/2, 3; Throwaway/2, 3, Rock Apart, Recov; Change Places L to R; Rock Apart, Recov, Close, In Place end M face WALL in BUTTERFLY;

#### PART B

- 1-4 Rock Side, Recov, Close, —; Rock Side, Recov, Close, —; Rock Fwd, Recov, Side, —; (Circle) Rock Bk, Recov, Side ending BUTTERFLY M face WALL, —;

- 5-8 XIF, Recov, Close, —; XIF, Recov,



**Close, —; Spot Turn, 2, 3 end SEMI-CLOSED facing LOD, —; Fwd, 2, 3, —;**  
PART C

1-4 **Fwd Two-Step; Manuv, —, Side, Close M face RLOD in CLOSED; Spin Turn, 2, 3, end facing DIAGONAL WALL & LOD, —; Bk, Side, Close, —;**

5-8 **Fwd, —, Check, —; Fishtail; Fwd, —, Manuv end facing DIAGONAL WALL & RLOD, —; Pivot, —, 2 end M face LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

1-2 **Fwd, —, Fwd 1/4 Turn M face WALL, —; Lunge Fwd blending to SEMI-CLOSED, —, —, Twist.**

### **TENDER IS THE NIGHT — Hi-Hat BB 009**

**Choreographers:** George and Johnnie Eddins  
**Comment:** A busy two-step with good big band sounding music.

#### INTRODUCTION

1-4 **SEMI-CLOSED face LOD Wait; Wait; Fwd, —, Fwd/Check, —; Recov, —, Pickup to CLOSED, Touch;**

#### PART A

1-4 **Fwd, —, Side, Close; Fwd, —, Side, Close; Fwd L Turn, —, Side, Close end facing RLOD; Bk L Turn, —, Side & Fwd, Recov face LOD in BANJO;**

5-8 **Bk, —, R Turn to CLOSED M face WALL,**

**Close; 1/4 R Turn, —, Side, Close, M face RLOD; 1/4 R Turn, —, Side, Close M face COH; 1/4 R Turn, —, Side, Close M face LOD;**

9-12 **Fwd L Turn, —, Side end BANJO M face RLOD, —; Bk, —, Bk, Close; Cross Pivot, —, 2 end SIDECAR M facing RLOD, —; Bk L Turn, —, Side, Close end BANJO M face LOD;**

13-16 **Fwd, —, 2, —; Fwd, Lock, Fwd, —; Manuv, —, 2, 3 end facing RLOD in CLOSED; Bk Pivot, —, 2 M face LOD, —;**  
PART B

1-4 **Fwd, —, Check end BANJO, —; Fishtail; L Turn, —, Side, XIB; Bk L Turn, —, Side, XIF;**

5-8 **Fwd L Turn, —, Side, XIB; Bk L Turn, —, Side, XIF; Telemark end SEMI-CLOSED; Pickup to CLOSED, —, 2, 3 M facing WALL;**

9-12 **Whisk; Fwd Hover to BANJO; Bk Hover to SEMI-CLOSED; Manuv, —, Side, Close end M face RLOD in CLOSED;**

13-16 **Spin Turn end M face LOD; Bk, —, Side, Close; L Turn, —, Side, Close M face RLOD; L Turn, —, Side, Close M face LOD;**

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

1-2 **Fwd, Close, Bk, Close; Dip Bk, —, Twist, —.**



*Becky and Phil Guenther, Louisville, KY*

**I**T WAS SOON AFTER THE NATIONAL Convention was held in Louisville, the second time around, that the Guenthers entered the square dance activity. That was 1970 and now, 13 years later, with their town having just hosted the National once again, it is a far different scene for Phil and Becky, now much involved as leaders in the round dance field.

In 1975 they taught their first round dance Basics class. Today, they lead the way for the Rainbow Rounds, an easy level club that is comfortable for new dancers, and The Moonglows Round Dance Club for intermediates. They teach two Basics classes each

year, teach an Advanced round dance group and cue for two square dance clubs.

When Phil and Becky attended their first out-of-town round dance weekend in Cleveland in 1974, little did they realize they would eventually be holding their own Galaxy of Rounds weekend in Lexington, Kentucky, each year with dancers attending from the surrounding states. The Guenthers are also presently on the teaching staff at the fall session of Accent on Rounds, Fontana Village, North Carolina. They are members of the URDC, Roundalab, Dixie Round Dance Council and the Round Dance Council of Indiana. They've served as President and Vice-President of the Kentuckiana R/D Council and were Round Dance Chairmen of the Kentuckiana Square and Round Dance Associations Spring Festival last year.

Their many accomplishments include round dance choreography. A current success is *Swing of the Road*. Others, written by the Guenthers, include *Nola*, *Till We Meet Tomorrow*, *Light and Lively*, *Today and Love Makes the World Go 'Round*. Their newest, released in May, 1983, is *Swangin' Cha*.





## An OPPORTUNITY

*by Cookie Luck, Covington, Kentucky*

**H**OW MANY OF YOU have "wished upon a star" and found nothing happened? As we graduated from beginner square dance class and began to dance at various clubs in the Cincinnati/Northern Kentucky area, it was heard repeatedly, "I wish we had a hall of our own." This wishing had gone on from two to 20 years, depending on when you graduated.

We found "wishing" produced no results. So in April, 1981, when we learned of a building to be sold at auction — one day only — we knew opportunity was knocking and we had to respond quickly. A small group of dancers were brought together by Gene and Ginny Record to (1) Set a ceiling on the amount we were willing to pay; (2) Designate someone to do the bidding and (3) Pledge that this nucleus would continue the project if the bid was successful. There were no signed agreements, just friends who knew and trusted each other.

The bid was successful and we now had a building which would hold 35 squares, plus an attached piece of property which housed two apartments and space on the first floor to be remodeled and rented.

First on our priority list was to pay for our purchase. We were fortunate that an individual (not a square dancer) came forward with a surety bond, which required repayment plus interest in three installments in a year's time. We fulfilled our requirements with the Kentucky Securities and Banking Commission and the S.R.D. Corporation was born. Now we were able to sell shares within the guidelines of the Commission. We repaid the loan by April, 1982.



This is the store which went on auction and was remodeled to become the Promenade Palace.

Next, the work began. I wish we had kept records of the number of people who worked and the number of hours donated. I will use only one project to illustrate the dedication of the dancers.

In order to refinish the floor, a holiday weekend was chosen. The work required sanding, vacuuming and cleaning, then two coats of finish applied with drying time in between for an area of 5,600 square feet. The work began at 11:00 PM on a Friday, and, working straight through until Monday afternoon, the dancers worked in shifts. Using two commercial sanders, one would commence to sand, then another would take his place until it was completed. They only turned off the sanders to change the sandpaper. We estimate 250 hours of labor were donated in this weekend alone.

During the first year, every weekend found people working at the hall as well as almost every evening during the week. Volunteers did the wiring, masonry, carpentry, painting, cleaning, anything that needed doing. Some worked 12-16 hour stretches; some even took their vacation time to work at the hall.

Our first dance was scheduled in October, 1981, featuring Dick Han. The bathrooms were completed in time for the workers to rush home, eat, shower, dress and return for the dance.

Projects included installing a double-door exit, light fixtures, a concrete handicap ramp to the back exit, repairing roof leaks, painting the inside and outside, installing air conditioning, building a stage, refinishing the floor,



installing bathrooms, building an area to hang coats, adding kitchen cabinets and a sink as well as remodeling the first floor of the adjoining building and renting it. Future projects call for a new heating system and ceiling.

We needed seats. A church wanted to get rid of their old pews. These heavy oak pews now ring the hall and make ideal seating for us.

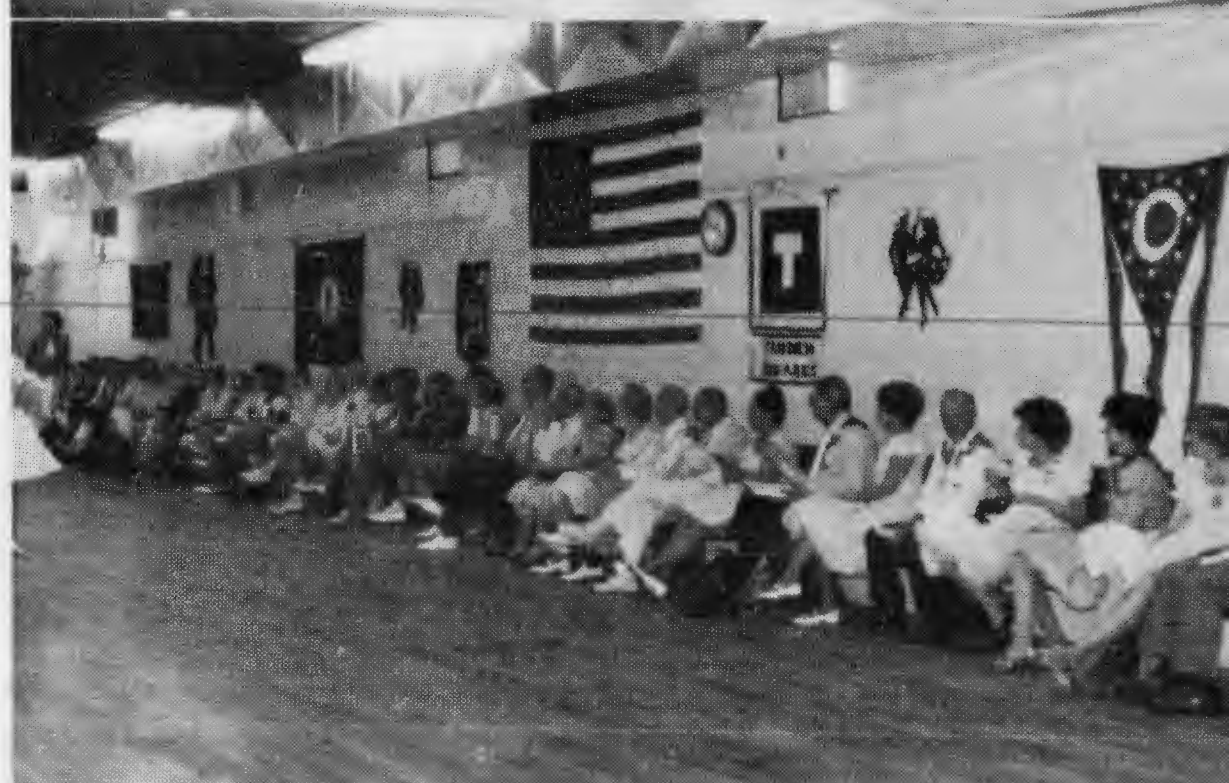
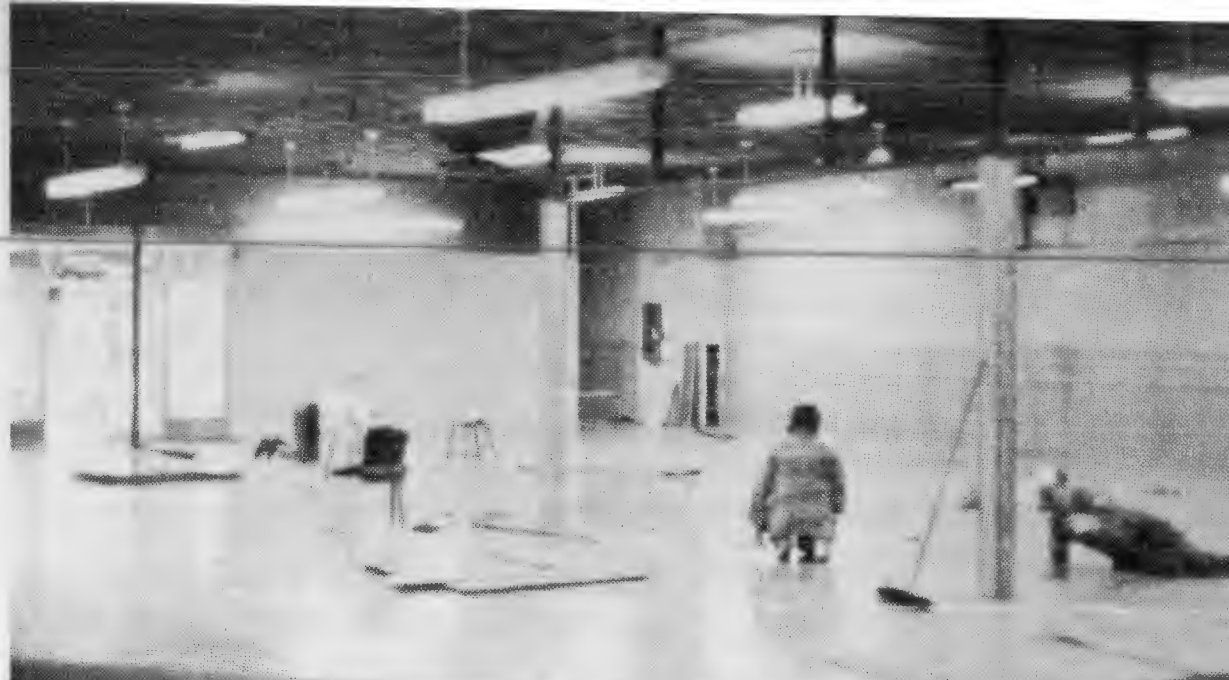
In January, 1983, I counted 25 square/round dance events in the hall. These include beginner classes for teens, to senior citizens as well as those in-between, Plus to Advanced workshops, round dance classes and Jazzercise classes. There are 10 club dances each month plus many special dances with outstanding callers.

Our Corporation has an elected seven-member board. They soon learned this was no honorary job. They would work! They have had many headaches, anxieties and numerous decisions to make . . . but each member has unique talents which he uses willingly and generously to benefit us all. I served on the by-laws committee and I can report each person takes his job seriously.

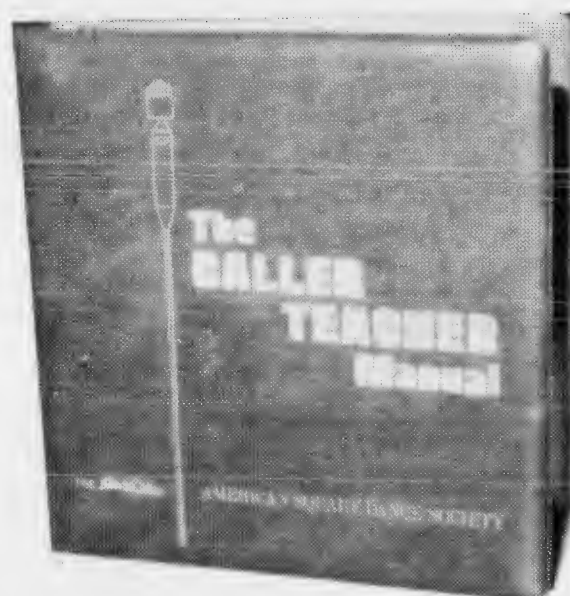
### **A Sizeable Accomplishment**

Promenade Palace was dedicated on September 19, 1982. We were not only pleased but amazed at the progress made in so short a time. The response of the dancers, callers and cuers, the welcoming of our activity to the community (the businessmen and leaders have expressed their appreciation for our family-oriented, wholesome activity in the city), was something none of us will forget and we are very proud to have been a part of it.

As I look back, I am astounded at our ignorance. However, I believe it worked in our favor. Had we known all that we would face, I'm not sure we would have had the courage to try it. There were struggles to come up with the money to pay the loan on time and to buy



Nonstop work completed the refinishing of the floor in approximately 72 hours (top). Former church pews make ideal seating around the perimeter of the hall (center). A round dance class enjoys the fruits of the labors of many dedicated dancers (bottom).



### **The New CALLER/TEACHER Manual**

*"... 's wonderful. I've already started using it with this year's class . . ."* *"I would like to have had it (the Manual) 10 years ago. It's great!"* These are just samples of the comments we've been receiving since the manuals went into the mail in April.

Truly, the CTM (Caller/Teacher Manual) is doing a job for callers everywhere. It offers complete teaching outlines and drills for all of the Mainstream Basics 1 through 68. A sturdy, attractive, heavy-duty, 3-ring binder houses the 320 pages. If you haven't ordered your copy, please check the order form on page 91 and send for it today. You'll like it.



the necessary materials. Somehow, we always found a way. There were disagreements, bruised egos, misunderstandings, debates, etc., along the way, as there would be on any project like this (especially if you remember we were definitely under-qualified; this was on-the-job training) but the results will be a lasting monument to the labor of many.

Were I to give advice to anyone attempting the same thing it would be: Someone must get the ball rolling, believing it can be done. Then gather a group around for support; no one can do it alone; then extend farther into the square dance community to get the work accomplished and to support the activities which will

follow. Those who are to be a part of it should be dedicated to square/round dancing in particular, willing to accept and teach new dancers. Look for the talents in others instead of the defects and inspire them to use these talents. It will look as if it came together by magic but it will have been goal-oriented all along.

This is a special invitation to everyone to come and dance with us whenever you are in our area. Our welcome mat (if we had one) would read: Strangers are dancers we haven't met. If you have any inquiries, please address them to Promenade Palace, S.R.D. Inc., PO Box 15813, Covington, KY 41015.

# Traditional Treasury

*By Ed Butenhof, Rochester, New York*

ONE OF THE NICE THINGS about writing a column like this one is the contact with traditional dancers and callers all around the country. George Thompson from Michigan is one of them and he has just sent me several books of calls which I did not have. One of them is "Cornhusker's Series No. 3" by Harry Jarman, published in 1936. The dances are written word for word as the caller would deliver them. Here's an example:

## COWBOY'S REEL

**Music:** Any reel, phrasing is not critical.

**First couple lead out to the right**

**Your right hand over to form a star**

**Back with the left**

**Right to the lady behind your back**

Right hand turn

**Left to your own and promenade around**

Left hand turn and roll to a promenade

**Up to the next and balance there**

Promenade around the other couple and on to the next

**Right hand over to form a star (etc.)**

After doing the figure with the fourth couple, the call continues . . .

**Left to your own and promenade home**

**Allemande left with corners all**

**Right hand to partners and grand right and left**

Followed by patter

## Swing partner

Second, third, fourth couples lead out in turn

Since this book is written with all patter noted, you may be interested in some of the "grand right and left, swing partner" patter suggested.

**Chicken in the breadpan kicking out dough**

**Big pig rooting up a little tater row**

**Balance right and balance four**

**Grab those girls and swing some more**

or

**Up you go and down you go**

**Hand over hand and around you go**

**Up to the ceiling and bump your head**

**Down to the floor and click your heels**

**Jump right up and never come down**

**And swing your honey as you come around**

Another dance was sent to me by "Stew" Shacklette of Kentucky and he says it comes from "McKay's Caller Cards."

## COGWHEEL

**Music:** Use any hoedown

**First couple balance and swing**

**Promenade outside the ring**



**When you get home face the south**

#1 face out toward caller

**Now 4, 3, then 2 fall in behind**

**Gents star left and ladies star right**

Separate stars led by #1 couple

**Wind that cog and wind it tight**

**Gents step in behind your gal**

#1 man first

**And circle round in the old corral**

**The gents step out with a left hand star**

#1 man leading

**And the girls keep going where you are**

**Now the girls step in behind your man**

#1 lady first

**And circle round as fast as you can**

**The gents turn back and swing your pard**

**And promenade home to your back yard**

Repeat for all four couples

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# ADVANCED DANCING

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*by Bill Davis, Sunnyvale, California*

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**O**VER THE LAST YEAR OR so, we have received many questions regarding the status of the Callerlab-approved definitions of the calls on the Advanced list. I am happy to report that a set of definitions has now been approved by the Callerlab Advanced Committee for use on a trial basis for one year. For those who have worked on the Definitions Subcommittee this is a very satisfying milestone.

In the course of developing these definitions, much discussion and editorializing has transpired. We thought we would share with you some of the aspects of the process that has covered over two and a half years and over 20 drafts. First, there are some (albeit few) who ask why we need a new set of definitions when we already have Burleson's Dictionary. The answer to this question is simply that there is by no means total (or even consensus) agreement that the articulation or the intent contained in the Burleson definition is totally correct. To realize that this is so, one needs only note the many discussions that have gone on over the last two years and realize that the starting point was the Burleson definitions!

To understand the variety of interpretations of these definitions, one needs to recognize the handicap that a lexicographer such as Burleson faces in compiling his dictionary. First, he rarely has the benefit of in-depth discussion with the original author about the intent of the call. Second, he rarely gets a written definition directly from the author. Third, the author himself more often than not does not understand or appreciate all the ramifications of his call when he first suggests it; and, hence, the true and final (current) intent and definition of the call only emerges after extensive use.

The last point is particularly significant and is a major reason for using a group such as Callerlab to

formulate an official definition. Only by obtaining a majority vote by practicing professionals (the Advanced callers themselves) can we be sure that the articulated definition indeed represents current usage. For those who argue with this reasoning, we can only point to the fact that we have now completed a process in which there was much discussion by men of good faith and intent but with differing viewpoints.

The actual process consisted of three types of interaction. First there was the effort of the five members of the committee who developed the first few drafts by editing hard copy via mailed communication. The version of the definitions that emerged from this effort was sent to all Advanced Committee members for review and comment just prior to the 1982 Callerlab convention. About a dozen responses were received from the 150 or so to whom the draft definitions were sent. The comments received were incorporated as deemed appropriate, but *all* comments were saved and brought forth in discussions at the 1982 convention.

Next, members of the definitions committee had two all night sessions at the '82 convention. These were accompanied by a session with the full Advanced committee at which the then-current state of the definitions was reviewed and critiqued.

In the ensuing year, working on the basis of guidance obtained at the full committee meeting (1982), the Definitions Subcommittee produced several more drafts. As in the previous year the final committee draft was sent out to 180 members of the Advanced Committee for comment or approval. This time we received over 90 responses. The responses this time indicated strong support for the definitions as articulated in that draft. Only one call received more than 10 comments citing disagreement or alternate wording. Armed with



this response, the Committee met in open session at the 1983 Callerlab Convention and discussed all definitions that have received five or more comments from the 90 mailed responses. This discussion covered two two-hour sessions with active participation by about 40 to 45 callers. At the end of these sessions, the Subcommittee was able to agree to make a recommendation to the full Advanced Committee that the definitions as sent out plus the modifications made in the four hours of live discussion be adopted for use for a year on a trial basis. This recommendation was approved unanimously by the full Advanced Committee.

Thus, we now have a set of Advanced defini-

tions approved by the full Advanced Committee of Callerlab for use on a trial basis for one year. This is a procedure that Callerlab has used to good effect in the past. By the time this article is printed Callerlab will have the final, approved version. Members of Callerlab should be getting a copy in an appropriate mailing. The process was long and, at times, arduous. However, it is only by such consensus that we can hope to have definitions that will serve well with time. Because of the extensive work to date, we expect the definitions to be approved next year on a permanent basis. Next step — the C-1 definitions! Have fun, and remember it's only a hobby.

## DANCING in EAST GERMANY

*A recent Letter to the Editor inquired about square dancing in Communist countries. Coincidentally this letter appeared in the EAASDC BULLETIN of February, 1983. How marvelous to learn of our folk dance making its way across new borders. We hope to hear additional reports of this progress in the future. — Editor*

Dear Manni,

After having received several letters and telegrams requesting information on the square dance movement in the German Democratic Republic, it is time for us to say hello. Peter is very busy with his job as well as with his hobby (he is a musician and the leader of the folkloristic group "Notentritt") and hence unable to keep up with the correspondence.

With reference to my own person, I am Klaus and the organizational manager of the folkloristic groups as well as the leader of the folk dance group "G'hupft wie gesprungen." As a group we host dance evenings where we show German, Scottish and French folk dances as well as square dances to the public, ask for audience participation and then teach them to dance . . . Our exhibitions are always done to the accompaniment of a folk music group; there is no play-back via tape recorder or turntable. We use the latter aids for practice purposes while learning new dances or when we teach new members of the group.

At the end of August we had a visit here by Sabine Schmidt who wanted to talk to us about square dance clubs in the German Democratic Republic. Unfortunately we all were on holiday so that she had to leave without being able to see any of us. She left behind a letter as well as a Handbook for Square Dance for which we thank her very much.

At this time and probably for another two or three years, we are working to make folk dancing popular, to host dance nights in all parts of the GDR and to show people the fun and happiness to be found in this kind of dancing. We are also attempting to establish a basis in order to be able to run dancing classes with interested people. This has been the first year that such dancing classes are run on a central basis about three times a year. This is done mainly to train animators (you call them callers) but also to teach new dances. The first such class for 1983 is planned to take place in the city of Leipzig this January.

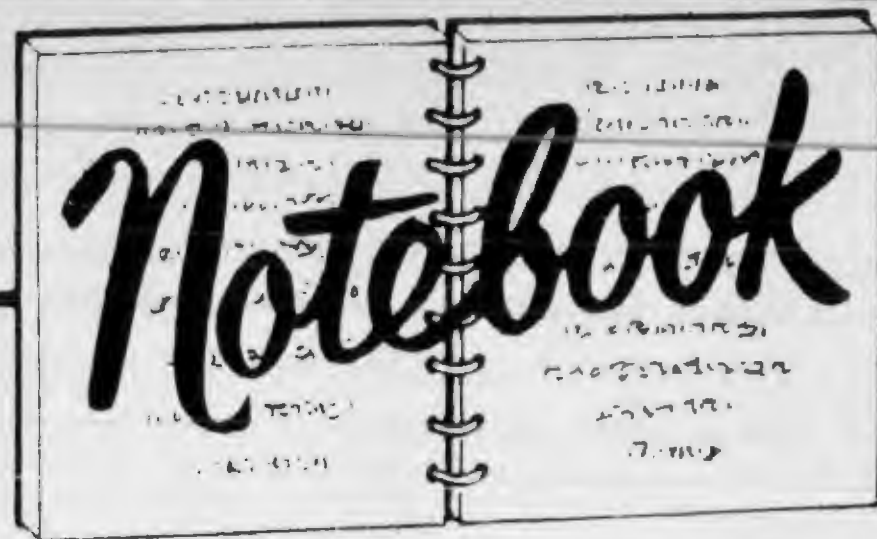
During the coming months we would be able to accept several square dances into our dance evenings in order to familiarize the audience with the basic steps in square dancing. Perhaps it would be possible that you, as an international organization, could support us in this direction. We would, in any case, be interested in mutual cooperation and a lively exchange of ideas.

Sincerely,





# The CALLERS



## Calling Contracts

by Bill Peters, San Jose, California

*In his most recent publication Bill devotes considerable space to the business side of square dancing. Last month we reprinted the first of three installments from the book, starting with "Calling Fees." We continue this month with the subject of contracts. What is their purpose? What should they cover? How important are they? Here is an introduction to the chapter which will be completed in these pages next month.*

THERE PROBABLY WAS A TIME WHEN all it took to seal a bargain between a square dance caller and the sponsors of a dance was a handshake. And while some calling agreements are probably still, in this fashion, concluded verbally, most modern callers prefer to have the details of their agreements carefully spelled out in writing. This is not to say that a sponsor's verbal agreements are not to be trusted, or that a caller's oral commitments are not as binding as his written commitments. What it *does* say is that with a written contract both the caller and sponsors are assured that not only are the specific terms of their agreement accurately stated and described, they are equally assured that each of those terms have been specifically acknowledged and agreed to by both of the interested parties. A caller and his sponsors may thus use the written contract to remind them of the details of their agreement (dates, hours, location, level, etc.), and to also refresh their memories about its all-important financial considerations (fees, percentages, reimbursements, etc.). This is, quite obviously, impossible to accomplish when the only agreement that exists between a caller and the sponsors of his dance is a verbal one.

### **Don't Depend on Your Memory**

The problems with exclusively verbal commitments are numerous and very easy to predict. It is not at all hard to imagine, for example, that either (or both) a caller and his sponsors may forget the exact nature of the details they both agreed to on the telephone or during a hasty conversation at a dance. The chances of this happening will be even greater if, as it usually happens, a considerable amount of time has elapsed since the conversation took place. Nor is it always clear exactly when such a conversation actually became a binding agreement. Just because a potential sponsor telephones to inquire about a caller's availability or to check into the amount of his calling fees—or just because a caller quotes a fee, acknowledges his availability, and expresses a genuine interest to call a dance for that sponsor—these things, in themselves, are by no means enough for either party to assume that an agreement has, in fact, been reached. One hears many stories about such conversations and about the problems they can sometimes cause. Their usual gist is that one of the



parties concluded that a firm agreement had been reached, while the other party—unfortunately—did not, and the obvious predicament arose when it finally came time for the dance to take place. The truth is that when this kind of misunderstanding ultimately comes to light—and the only agreement between the two parties is an oral one—neither party is then able to irrefutably substantiate its position. It is, however, also true that with a signed and carefully prepared written contract, such problems simply never arise since the sole and primary purpose of a calling contract is to prevent their occurrence.

A written calling agreement may assume a variety of formats. It can be a neatly printed and very legal-looking document in which the provisions of the contract have been formally noted and carefully stipulated—or it can simply be an exchange of correspondence between a caller and his sponsors in which the nature of their agreement has been informally—but nonetheless precisely—outlined. And while the basic style of a written calling agreement can be either formal or informal the language that is used to define its various terms and conditions needs to be as exact and as precise as its authors can possibly make it. It should not be possible for anyone to misunderstand the wording of any statement in the contract, or for either party to misinterpret the meaning or the intent of its overall conditions and provisions.

A calling contract should serve to accurately identify a wide range of information covering all aspects of the particular dancer or dances in question. There are two basic categories of calling contracts: Long Term Agreements and Short Term Agreements (examples of both types of contract may be found in the appendix to this book).

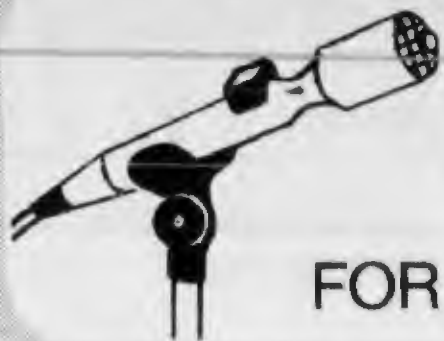
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*MORE ABOUT THE AUTHOR: Bill Peters is a rare bird. His intense knowledge of contemporary square dancing put Bill in a unique position of leadership. This, however, was not enough for Bill. He brought to the activity an ability to put his thoughts clearly and succinctly in writing and when coupled with his knowledge, he became one of the activity's strongest communicators—through his books, his caller notes and with these articles in the Caller's Notebook.*

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**Contract Ethics:** Just as the success of every business is based upon the reliability of its products, the dependability of its personnel, and upon the totally ethical nature of its over-all business operations, so is the success of every caller's business often predicated upon the day-to-day reliability, dependability and operating ethics of the caller himself. A square dance caller's word has traditionally been accepted as his bond and, when that word is given in either a long-term or short-term calling agreement, he is both morally and legally obligated to strictly abide by its provisions. If, after signing a contract, a caller finds that he has second thoughts about its terms or conditions, he may, of course, undertake to renegotiate them. It is vitally important, however, for him to also remember that in the event his efforts to renegotiate a contract do not succeed, he is still honor bound to cheerfully comply with the terms and obligations of his original agreement. He is advised, in such cases, to gracefully make the best of what may—to him at least—seem to be a bad bargain.





# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

July, 1983

## FOR THE CALLER

*by Jack Lasry, Hollywood, Florida*

**J**UST IN CASE YOU wondered where the caller gets much of his calling material, here is one source. This section is a regular feature of every issue of SQUARE DANCING Magazine. This month veteran caller, Jack Lasry, starts out with some drills in the PLUS program. Next month, a different caller's dances will occupy this spot. This is just one of many special features. You'll find that each issue has something for everyone.

Box 1-4

**Curlique . . . cast off three quarters**  
**Girls trade . . . spin the top . . . boys run**  
**Bend the line . . . pass to the center**  
**Square thru three quarters**  
**Left allemande**

Box 1-4

**Wave . . . all eight circulate**  
**Swing thru . . . boys run . . . boys circulate**  
**Girls trade . . . boys run . . . spin the top**  
**Right and left thru**  
**Dixie style to a wave**  
**Girls circulate . . . boys trade**  
**Boys cross run . . . girls trade . . . recycle**  
**Square thru three quarters . . . trade by**  
**Left allemande**

Box 1-4

**Spin chain thru . . . girls circulate double**  
**Boys run . . . couples circulate . . . ferris wheel**  
**Centers do sa do to a wave**  
**Center girls trade . . . linear cycle**  
**Left allemande**

Box 1-4

**Touch one quarter . . . split circulate**  
**Boys fold . . . two ladies chain**  
**Send them back**  
**Dixie style to a wave . . . boys trade**  
**Left allemande**

## DANCING MAINSTREAM

**Heads star thru . . . substitute**  
**Centers right and left thru**  
**Centers flutterwheel . . . double pass thru**  
**Cloverleaf . . . zoom . . . swing thru**  
**Turn thru . . . left allemande**

**Heads touch one quarter . . . walk and dodge**  
**Pass thru . . . outsiders cloverleaf**  
**Centers touch one quarter . . . walk and dodge**  
**Pass thru . . . trade by . . . left allemande**

Zero box (box 1-4)

**Swing thru . . . boys run . . . tag the line**  
**Girls U turn back . . . star thru**  
**Couples circulate . . . ferris wheel**  
**Square thru three quarters**  
**Left allemande**

Zero line (1P2P)

**Right and left thru . . . Dixie style to wave**  
**Boys cross run . . . boys circulate**  
**Girls trade . . . recycle . . . spin chain thru**  
**Girls circulate one spot . . . boys run**  
**Bend the line . . . slide thru**  
**Left allemande**

Zero Box

**Swing thru . . . scoot back**  
**Boys circulate once and a half**  
**Girls cast off three quarters**  
**Center girls hinge one quarter**  
**The four in the two-faced line**  
**Wheel and deal**  
**The others step thru and face in**  
**All double pass thru . . . cloverleaf**  
**Centers square thru three quarters**  
**All pass thru . . . U turn back**  
**Square thru . . . on third hand**  
**Grand right and left**

**Heads rollaway half sashay**  
**Circle eight . . . four boys slide thru**  
**Boys walk and dodge . . . centers in**  
**Centers run . . . lines up and back**  
**Pass thru . . . tag the line left**  
**Ferris wheel**  
**Centers square thru three quarters**  
**Left allemande**



Zero box (box 1-4)

**Spin chain thru . . . girls circulate double**  
**Boys run . . . half tag . . . walk and dodge**  
**Partner trade . . . star thru . . . pass thru**  
**Left allemande**

Zero line (1P2P)

**Pass thru . . . wheel and deal**  
**Double pass thru . . . peel off . . . bend the line**  
**Pass thru . . . tag the line . . . boys run right**  
**Center four walk and dodge**  
**Those who can star thru**  
**Others face to the center . . . lines up and back**  
**Pass thru . . . tag the line right**  
**Bend the line . . . star thru . . . dive thru**  
**Square thru three quarters**  
**Left allemande**

Zero Box (Box 1-4)

**Swing thru . . . scoot back . . . fan the top**  
**Spin the top . . . boys run . . . wheel and deal**  
**Pass to the center**  
**Square thru three quarters**  
**Left allemande**

Zero line (1P2P)

**Right and left thru . . . Dixie style to wave**  
**Boys trade . . . girls run . . . couples circulate**  
**Boys run . . . boys trade . . . spin the top**  
**Crosstrail thru . . . left allemande**

Across the Street Box  
(Heads half square thru)

**Star thru . . . pass thru . . . wheel and deal**  
**Double pass thru . . . partner tag**  
**Bend the line . . . centers square thru**  
**Ends star thru . . . do sa do to a wave**  
**Recycle . . . pass to the center**  
**Square thru three quarters**  
**Left allemande**

Zero Box

**Right and left thru . . . veer left**  
**Boys circulate once and a half**  
**Girls hinge one quarter**  
**Center girls cast off three quarters**  
**The center wave hinge . . . walk and dodge**  
**Then cloverleaf as outsides bend to face in**  
**All double pass thru . . . leads California swirl**  
**Do sa do to a wave . . . all eight circulate**  
**Girls trade . . . swing thru**  
**Grand right and left**

**Heads pass thru . . . U turn back**  
**Touch one quarter . . . walk and dodge**  
**Swing thru . . . scoot back . . . boys fold**  
**Two ladies chain . . . Dixie style to wave**  
**Boys cross run . . . girls trade**  
**Box the gnat . . . grand right and left**

Zero Line

(In this example it must be heads lead right)

**Right and left thru**  
**Heads only rollaway half sashay**  
**Do sa do to a wave**  
**Each wave swing thru . . . girls run right**  
**Four by four . . . half tag the big line**  
**Face in . . . left allemande**

**Head ladies chain three quarters**  
**Side men turn them and rollaway half sashay**  
**Forward six and back . . . six pass thru**  
**That boy U turn back . . . make a wave of three**  
**Lonesome boys pass thru and face right**  
**Wave of three swing thru**  
(Turn right, those who can half left)  
**With a right spin the top**  
(Half right . . . if you can left three quarters  
lonesome end move up)  
**Center girls hinge . . . two-faced line**  
**Wheel and deal and square thru three quarters**  
**Outside boys run right**  
**Outside couples bend to face in**  
**All do sa do to a wave . . . swing thru**  
**Boys trade . . . recycle . . . grand right and left**

**Heads spin the top and turn thru**  
**Circle to a line . . . pass the ocean**  
**All eight circulate . . . recycle . . . veer left**  
**Couples circulate . . . boys circulate half more**  
**Girls hinge one quarter**  
**Center girls cast off three quarters**  
**Ocean wave . . . recycle**  
**Outside couples bend to face in**  
**Double pass thru . . . cloverleaf**  
**Centers swing thru . . . turn thru**  
**Left allemande**

## **DANCING THE BASIC PROGRAM**

**Heads promenade halfway**  
**Heads right and left thru**  
**Rollaway half sashay . . . box the gnat**  
**Square thru four . . . right and left thru**  
**Dive thru . . . pass thru . . . star thru**  
**Pass thru . . . bend the line . . . star thru**  
**Left allemande**

**Heads square thru four . . . right and left thru**  
**Rollaway half sashay . . . box the gnat**  
**Square thru four more . . . U turn back**  
**Left allemande**

### **SPECIAL WORKSHOP EDITORS**

**Bob Van Antwerp . . . . .Workshop Editor**  
**Joy Cramlet . . . . .Round Dances**



Heads pass thru . . . around one to a line  
 Star thru . . . centers pass thru  
 Right and left thru . . . rollaway half sashay  
 Star thru . . . California twirl . . . star thru  
 Left allemande

Heads pass thru . . . around one to a line  
 Centers square thru four . . . ends star thru  
 Right and left thru  
 Square thru three quarters  
 Centers pass thru  
 Outsiders California twirl  
 Left allemande

Head ladies chain  
 Heads rollaway half sashay  
 Heads star thru . . . circle to a line  
 Pass thru . . . bend the line  
 Bend the line again . . . crosstrail thru  
 Left allemande

Head ladies chain . . . heads half square thru  
 Circle to a line . . . star thru . . . dive thru  
 Pass thru . . . star thru . . . pass thru  
 Bend the line . . . square thru four  
 Centers pass thru  
 Outsiders California twirl  
 All pass thru . . . left allemande

Walk all around the left hand lady  
 Partner left . . . do paso . . . partner left  
 Corner right . . . partner left  
 Four ladies chain . . . circle eight  
 Ladies in . . . men sashay  
 Ladies in . . . men sashay  
 Left allemande

Walk all around the corner  
 See saw partner . . . men right hand star  
 Pick up your corner arm around  
 Star promenade . . . girls back track  
 Men keep going . . . same girl  
 Left allemande

## MAINSTREAM AND QUARTERLIES

Zero line  
 Right and left thru . . . Dixie derby  
 Girls trade . . . girls run . . . boys trade  
 Boys cross run . . . recycle  
 Square thru three quarters  
 Left allemande

Right and left thru . . . Dixie derby  
 Girls trade . . . girls run  
 Boys trade . . . boys cross run  
 Recycle . . . square thru three quarters  
 Left allemande

Zero Box  
 Swing thru . . . boys run  
 Tag the line right . . . boys cross run  
 Girls turn back . . . linear cycle  
 Pass the ocean . . . girls trade  
 Recycle . . . left allemande

Heads star thru . . . all double pass thru  
 Cloverleaf . . . centers curlique  
 Walk and dodge . . . cloverleaf  
 Centers swing thru . . . spin the top  
 Centers hinge one quarter  
 Walk and dodge . . . swing thru . . . boys run  
 Tag the line . . . girls U turn back  
 Star thru . . . wheel and deal  
 Left allemande

Zero Line  
 Pass the ocean . . . girls trade . . . girls run  
 Tag the line . . . boys turn back  
 Touch one quarter . . . girls circulate  
 Boys trade . . . spin chain thru  
 Boys circulate double . . . swing thru  
 Boys trade . . . boys run . . . tag the line  
 Girls go left . . . gets right . . . left allemande

## SINGING CALLS

### NEVERTHELESS

By Bob Vinyard, Fenton, Missouri

Record: JoPat # 111, Flip Instrumental with

Bob Vinyard

OPENER, ENDING

All four ladies chain turn your lady there  
 Rollaway circle left rollaway circle left  
 Allemande left weave the ring  
 Maybe I'm right maybe I'm wrong  
 Swing your lady all promenade  
 Nevertheless I'm in love with you

MIDDLE BREAK

Sides face grand square  
 Maybe I'll live a life of regret and  
 Maybe I'll give much more that I get  
 Nevertheless I'm in love with you  
 Four ladies chain straight across  
 Turn your girl chain her back home  
 Promenade all the way around  
 Nevertheless I'm in love with you

FIGURE(Easy):

Heads square thru four hands around  
 Corner do sa do swing thru boys run right  
 Bend the line right and left thru  
 Lady lead flutterwheel go full around  
 Star thru swing the corner promenade  
 Nevertheless I'm in love with you

FIGURE (Plus):

Heads square thru four hands around  
 Touch one quarter swing thru  
 Swing thru again boys run right  
 All load the boat corner swing promenade



### **Nevertheless I'm in love with you**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### **THE BEST THINGS IN LIFE ARE FREE**

By Beryl, Gary, Jerry and Ken

**Record: Chaparral # 3508**, Flip Instrumental with Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

#### **Circle left**

Love belongs to everyone

The best things in life are free

Allemande left in Alamo style balance

Swing thru forward two balance once again

Swing thru then right and left grand

Meet your lady then promenade

Love belongs to everyone

The best things in life are free

#### **FIGURE:**

Heads promenade about half around

Down the middle right and left thru

Touch a quarter then boys run right

Pass thru U turn back and box the gnat

Fan the top boys move up

Right and left thru slide thru

Swing that corner promenade

Love belongs to everyone

The best things in life are free

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### **HOUSE OF THE RISING SUN**

By John Saunders,

Altamonte Springs, Florida

**Record: Kalox # 1280**, Flip Instrumental with John Saunders

OPENER, MIDDLE BREAK, ENDING

#### **Circle left**

There is a house in New Orleans

They call the rising sun

Left allemande come back do sa do

Men star left around you run

Turn partner by the right go left allemande

Swing your girl and promenade

It's been the ruin of many a poor boy

And I know I'm one

#### **FIGURE:**

Heads square thru four hands you go

Around your corner do sa do

Square thru again four hands my friend

Face out chase right now single hinge

Ladies trade swing thru and then

Swing your corner promenade

It's been the ruin of many a poor boy

And I know I'm one

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

### **GOOD OLD AMERICAN GUEST**

By Tom Perry, Monroe, Louisiana

**Record: Hi-Hat # 5056**, Flip Instrumental with Tom Perry

OPENER, MIDDLE BREAK, ENDING

#### **Circle left**

Hey I want to ride on a freight train

Pull a slap hat down low on my head

Left allemande turn partner by the right

Left allemande and weave the ring

I want to live my life like a poor boy

Swing your honey round and promenade

I'm longin' to ride on a freight train

And be a good old American guest

#### **FIGURE:**

One and three square thru four hands

Do sa do around that corner one

Swing thru and then spin the top friend

Boys move up right and left thru

Turn a little lady around

You're gonna star thru dive thru and

Star thru again cross trail thru

Corner lady swing promenade

I'm longin' to ride on a freight train

And be a good old American guest

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

### **TRACKS FROM THE PREMIUMS**

Each year SQUARE DANCING Magazine issues four quality LP record albums featuring four different programs. These are produced just for subscribers of the Magazine. Here are four sample calls, one track from each of the 1983 programs.

#### **The BASIC Program**

Dick Leger

*Bristol, Rhode Island*

Sides face . . grand square . . . reverse

Four ladies chain . . chain 'em back

Promenade home

Head ladies chain

Heads pass thru . . . separate

Go around one

Up to the middle and do sa do

Same four make a right hand star

To your corner . . allemande left . . get home

Do sa do . . go 'round your own

Take your corner . . promenade

New head ladies chain across

Heads square thru . . circle four

Break to a line . . cross trail thru

Swing the corner . . promenade

Go home . . circle left halfway

Heads right and left thru . . join hands



Circle left half way  
 Sides right and left thru  
 All four ladies chain  
 Heads promenade half way  
 Four ladies chain  
 Side two right and left thru  
 Side ladies chain . . . sides pass thru  
 Separate . . . around one  
 Into the middle . . . do sa do

Same four make a right hand star  
 Go to the corner . . . allemande left  
 Get home and do sa do . . . take your corner  
 Promenade . . . take the lady home

Side ladies chain  
 Sides square thru . . . circle four  
 With the outside four . . . you break  
 Cross trail thru  
 Swing the corner . . . promenade home

Sides face . . . grand square . . . reverse  
 Four ladies chain . . . chain 'em back  
 Promenade home . . .  
 Circle left half way  
 Heads right and left thru  
 All join hands . . . circle left half way  
 Sides right and left thru  
 Four ladies chain  
 Heads promenade outside  
 Promenade half way around  
 Four ladies chain . . . sides right and left thru

### **The MAINSTREAM Program**

Vaughn Parrish  
*Boulder, Colorado*

Circle left  
 Left allemande . . . right and left grand  
 Promenade home

Heads square thru  
 Turn thru  
 Trade by . . . turn thru . . . trade by  
 Left allemande . . . get back home

Sides right and left thru  
 Star thru . . . pass thru . . . swing thru  
 Boys run . . . ferris wheel  
 Centers pass thru . . . left allemande  
 Right and left grand . . . promenade home

Heads square thru three quarters  
 Separate round one  
 Into the middle . . . right and left thru  
 Double pass thru . . . centers in  
 Cast off three quarters

Center four square thru  
 Ends slide thru . . . step to a wave  
 Recycle . . . reverse flutterwheel  
 Half square thru . . . tag the line  
 Centers in . . . cast off half way  
 Star thru . . . trade by . . . slide thru  
 Right and left thru  
 Dixie style to ocean wave  
 Swing thru . . . girls run  
 Ferris wheel . . . double pass thru  
 Cloverleaf . . . double pass . . . peel off  
 Touch a quarter . . . single file circulate  
 Girls walk and dodge . . . girls centers in  
 Girls run . . . boys walk and dodge  
 Boys run  
 Touch a quarter . . . single file circulate  
 Girls run  
 Center two pass thru . . . step to a wave  
 Fan the top . . . spin the top . . .  
 Spin chain thru . . . girls circulate  
 Girls U turn back . . . couples circulate  
 Couples hinge . . . partner hinge . . . boys run  
 Swing thru . . . scoot back  
 Fan the top . . . right and left thru  
 Slide thru . . . eight chain two  
 Pass to the center  
 Zoom . . . new centers pass thru  
 Right and left thru  
 Veer left . . . tag the line  
 Face right . . . boys cross run  
 Girls trade . . . wheel and deal  
 Turn thru . . . trade by . . . pass thru  
 Right and left grand . . . promenade home

### **The PLUS Program**

John Kaltenthaler  
*Pocono Pines, Pennsylvania*

Circle left  
 Allemande left . . . allemande thar  
 Remake the thar . . . girls run  
 Promenade don't stop  
 Heads wheel around . . . pass thru  
 U turn back . . . half square thru  
 Right and left grand . . . promenade home

Heads square thru . . . spin chain the gears  
 Swing thru . . . girls fold . . . peel your top  
 Right and left thru . . . star thru . . . pass thru  
 Trade by . . . swing thru . . . boys run  
 Half tag . . . trade and roll . . . pass thru  
 Trade by . . . left allemande . . . promenade

Heads square thru . . . relay the deucey  
 Swing thru . . . boys run  
 Girls cast off three quarters  
 Diamond circulate . . . flip your diamond



Swing thru . . . boys run  
 Ferris wheel . . . double pass thru . . . track II  
 Swing thru . . . boys run . . . wheel and deal  
 Allemande left . . . alamo style  
 Swing thru . . . balance again  
 Swing thru . . . boys run  
 Partner trade and roll . . . right and left grand  
 Promenade . . . don't stop  
 Heads wheel around . . . swing thru  
 Boys run . . . crossfire  
 Walk and dodge . . . chase right  
 Boys run . . . circle up eight . . . ladies center  
 Men sashay . . . allemande left  
 Do an allemande thar  
 Remake the thar . . . remake the thar  
 Slip the clutch . . . left allemande

Promenade home . . . sides square thru  
 Touch a quarter  
 Follow your neighbor spread  
 Swing thru . . . boys run . . . wheel and deal  
 Right and left thru . . . dive thru . . . curlique  
 Box circulate twice . . . allemande left  
 Promenade . . . don't stop  
 Sides wheel around . . . right and left thru  
 Dixie style . . . make a little wave  
 Trade the wave . . . swing thru  
 Boys run right  
 Girls cast off three quarters  
 Diamond circulate . . . flip your diamond  
 Swing thru . . . boys run right . . . bend the line  
 Cross trail thru  
 Allemande left . . . promenade home

Heads square thru . . . spin chain the gears  
 Right and left thru  
 Dive thru . . . in the middle square thru three  
 Left allemande . . . promenade . . . don't stop  
 Head pair wheel on around . . . pass thru  
 Wheel and deal . . . double pass thru  
 Track II . . . swing thru . . . boys run  
 Bend your line . . . circle up eight

## **ADVANCED ONE Program**

Bob Fisk  
*Mesa, Arizona*

Heads pass thru . . . do a cross clover and  
 Cross trail thru . . . pass thru  
 Right and left grand . . . promenade home

Sides wheel thru . . . centers in  
 Cast off three quarters . . . cross over circulate  
 Load the boat . . . cross clover and zoom  
 Centers swap around . . . pass to the center  
 Touch to a wave . . . side girls trade  
 Chain reaction . . . right and left grand  
 Promenade home

Heads touch one quarter  
 Girls touch a quarter . . . girls walk and dodge  
 Boys circulate . . . acey deucey  
 Boys walk and dodge  
 Girls start a split square thru three  
 Ends bend . . . split square thru two  
 Everyone right roll to a wave  
 Quarter thru . . . boys run . . . boys trade  
 Couples circulate . . . cast a shadow  
 Grand right and left . . . promenade home

Sides right and left thru  
 Roll way half sashay  
 Heads square chain thru . . . swing thru  
 Head boy run . . . girls pass the ocean  
 Six by two acey deucey  
 Cut your diamond and roll  
 Double pass thru . . . girls run  
 Transfer the column . . . side girls run  
 Boys pass the ocean . . . diamond circulate  
 Flip your diamond . . . grand right and left  
 Promenade home  
 Sides pass the ocean

Head boys run . . . six by two acey deucey  
 Girls swing thru . . . girls lock it  
 Boys hinge . . . grand swing thru  
 Boys run on each side  
 Wheel and deal on your own side  
 Couples circulate  
 Turn and deal and roll  
**Follow your neighbor** (and spread)  
 In the event that doing follow your neighbor  
 doesn't come out right, try "and spread."  
**Boys circulate . . . explode and roll**  
**Square thru . . . on the third hand**  
**Right and left grand**  
**Promenade home . . .**

Sides right and left thru  
 Left wheel thru . . . right and left thru  
 Do a left wheel thru and roll  
 Split transfer the column . . . trade the wave  
 Go once and a half to a right hand wave  
 Half breed thru . . . right and left thru and  
 Roll . . . all eight circulate  
 Split transfer . . . three quarter thru  
 Cast a shadow . . . promenade home

## **YOUR SOURCE OF INFORMATION**

Many of the basics on these pages come from either the PLUS Handbook or from its companion, The Illustrated Basic and Mainstream Handbook. You'll find that by referring to the Handbooks, you will be able to understand the calls that your caller uses in his classes and clubs.



# 33<sup>RD</sup> National Square Dance Convention<sup>®</sup>

Baltimore, Maryland

June 28, 29, 30, 1984



**H**EAR THAT MUSIC? Hey, we're playing your anthem!

**"Oh say, can you see  
By the dawn's early light,  
How they allemande left  
And star by the right."**

If Francis Scott Key were anchored off Baltimore harbor today, that might well be the beginning of our National Anthem, because Baltimore is one square dancing town. And on June 28, 29, and 30, 1984 . . . have we got a Convention for you!

## **Why Baltimore For The National?**

Not since Atlantic City in 1977 has a National Convention been held on the East Coast. Baltimore wasn't ready to host the Convention then, but in the last few years she's undergone a renaissance. *Life*, *National Geographic* and *New York Magazine* have all said it . . . Baltimore, a perfect blend of the old and the new . . . a town with history, culture and pizzazz.

As you'll see, we still have a rightful claim to our nickname "Charm City." Fort McHenry, the Flag House (where the huge flag that inspired Francis Scott Key to compose the Star Spangled Banner was sewn), Johns Hopkins, the U.S.S. Constellation, Pimlico, the Orioles . . . (we could go on, but you get the idea) are all here.

The jewel in Baltimore's crown, though, is her sparkling new Inner Harbor, within walking distance of the Convention Center and Civic Center (both of which will be used for Convention activities). It's been called the classiest ongoing festival on the East Coast.

The spice-scented waterfront is rimmed by new hotels, restaurants, shops, the National Aquarium and Maryland Science Center, and features outdoor concerts, moonlight cruises, fireworks—you name it.

Now, with all this to see and do, plus Chesapeake Bay seafood and Southern hospitality, a dancer could just drop anchor in the middle of an ocean wave and stay here. You don't have to though, when Baltimore's just an arm turn away from New York, Atlantic City, the Pennsylvania Amish country, Philadelphia, Washington, D.C. and Williamsburg, Virginia.

Eleven dance halls, four outdoor dance areas, top-notch dancing and plenty to do when the feet (or the brain) need a rest. What more could one ask for? Baltimore's getting ready for you . . . and we'll greet you with skyrockets in '84!

## **A Vote Of Confidence**

Know how you feel when you host a special dance, *scads* of people show up and *all* of your club members remember to bring their promised refreshments?

Well, that's how Baltimore felt at the March 19, 1983 Kick-Off Dance for the 33rd National Square Dance Convention. Held at our beautiful Convention Center, we welcomed dancers from eight states, Washington, D.C., Canada and Bermuda, and by the end of the evening, more than 2,100 dancers had registered for the National.

Maybe it's the friendliness of our dancers or the many attractions in our town; whatever it is, we do know Baltimore boosters came out in large numbers and really showed their colors!



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# The Illustrated PLUS Movements of SQUARE DANCING

HANDBOOK SERIES

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Reprinted from  
**SQUARE DANCING**



Official Publication  
of The Sets in Order  
AMERICAN SQUARE  
DANCE SOCIETY



# THE PLUS MOVEMENTS OF SQUARE DANCING

Here is the Plus Program as adopted by CALLERLAB. This Handbook was prepared by the editors of SQUARE DANCING Magazine, official publication of The American Square Dance Society.

**T**HE MOVEMENTS DESCRIBED in this Handbook have been selected by the members of CALLERLAB—The International Association of Square Dance Callers, as the ones that make up the program immediately following Mainstream. The definitions of these movements have been worked out with the aid of a team of veteran callers and geared especially to the dancer. With the exception of a few editing liberties taken in punctuation and capitalization (for purposes of consistency with the copy in our other handbooks and the magazine), the material shown here is essentially the same as released by CALLERLAB. No editorial changes have been made to alter the meaning of the definitions.

The descriptions of the movements are written in such a way that they can be executed from a number of different setups. Dancing by Definition is the name of the game in today's square dancing.

As in the case of the previous Illustrated Basic/Mainstream Handbook\*, this edition includes styling and timing notes following each definition. The timing notes or suggested number of steps are given both from a static square (SS) and when the dancers are in motion. A number of factors enter into the timing and these we have explained in each instance. In most cases, the illustrations are designed to pictorially explain each movement in only one of its most common forms.

A dancer, in order to reach the various plateaus set up by CALLERLAB, needs to have learned all the basics at one program before progressing on to the next. For that reason, you may wish to check the entire list of movements from the Basic Plateau through Plus. You'll find them in the back pages of this book.

\*The Illustrated Basic/Mainstream Movements of Square Dancing Handbook includes the descriptions, styling and timing notes for the Callerlab Basics 1—48 and Mainstream Movements 49—68. The Handbook is 75¢ plus postage (U.S. funds). Quantity rates are available on request or see the order form in each issue of SQUARE DANCING Magazine. Published by The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048—1799.

The PLUS movements are intended for those who have learned the Basic and Mainstream Basic Plateaus and have become proficient in dancing them over a considerable period of time. It is not that these PLUS movements are especially difficult but that sufficient additional time is needed to assimilate each one.

## In Appreciation

This Handbook is the joint product of many dedicated individuals. Prior to the birth of CALLERLAB, research on definitions, styling and timing was accomplished by caller/leaders working closely with The American Square Dance Society and its official magazine. To all who have contributed to the pages that follow — our thanks.

Thanks also to Bruce and Mary Johnson, photographer, Ron Kelley, and the dancers of Santa Barbara, California.

## The Plus List

Here are the 27 movements that make up this phase of the Basics. While listed alphabetically, callers may choose to present them in the sequence suggested by CALLERLAB—see the list on the back pages of this book—or they may wish to use a sequence of their own. This is entirely optional. However, all of the PLUS movements should be learned and danced automatically before moving on to another program.

All Eight Spin the Top	Load the Boat
Anything and Roll	Peel the Top
Anything and Spread	Ping Pong Circulate
Chase Right	Relay the Deucey
Coordinate	Remake the Thar
Crossfire	Single Circle to a Wave
Diamond Circulate	Spin Chain the Gears
Dixie Grand	Teacup Chain
Explode Family	Three Quarter Tag the Line
a. the Wave	Track II
b. and Anything	Trade the Wave
Extend (the Tag)	Triple Scoot
Flip the Diamond	Triple Trade
Follow Your Neighbor	Turn and Left Thru
Grand Swing Thru	

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## ALL EIGHT SPIN THE TOP



**ALL EIGHT SPIN THE TOP:** Starting formation—thar star, wrong way thar, right and left grand circle. If started from a thar star, the handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half ( $180^\circ$ ). Those, now in the middle, star three quarters (walking forward), while the new outsides move forward one quarter around the perimeter of the circle to join hands with the same person again in a thar star formation. If started from a right and left grand circle, everyone turns by the right halfway ( $180^\circ$ ) with the person they are facing, then completes the call as above (new centers star left three quarters, etc.).

**STYLING:** The initial arm turn one half ( $180^\circ$ ) is a forearm turn. The star portion is

performed using standard star styling utilizing palm star hand positioning. Outside dancers moving forward have hands in natural dance position, ready to assume appropriate position for the next call. Ladies may use skirt work.

**TIMING:** 10 steps.



**ANYTHING AND ROLL:** Starting formation—various. The term "... and roll" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion

of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. The call is an instruction to the dancer(s) to turn individually in place, one quarter ( $90^\circ$ ) more in the



PARTNER TRADE AND ROLL





#### TOUCH A QUARTER AND ROLL

direction of body flow determined by the preceding command. Note: If "... and roll" is added to a call which, by definition, has some dancers walking straight forward at the completion of the call, those dancers will do nothing for the "... and roll."

**STYLING:** *At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call. TIMING: 2 steps.*

#### STAR THRU AND SPREAD



#### WHEEL AND DEAL AND SPREAD

**ANYTHING AND SPREAD:** Starting formation—various. This call can be used in three ways: (1) If only some of the dancers are directed to spread (e.g., from a static square, heads star thru and spread), they slide apart sideways to become ends, as the inactive dancers step forward between them. (2) If

the "anything" call finishes in lines or waves (e.g., follow your neighbor), the centers anticipate the spread action by sliding apart sideways to become the new ends, while the original ends anticipate the spread action by moving into the nearest center position. (3) If



the "anything" call finishes in tandem couples (e.g., wheel and deal from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

**STYLING:** All dancers blend into the appropriate hand position and styling designated by the formation resulting from the call (e.g., ocean wave styling after the call "follow your neighbor and spread").

**TIMING:** 2 steps.



**CHASE RIGHT**

**CHASE RIGHT:** Starting formation—two couples back to back. Each right hand dancer does an exaggerated zoom action, moving into the position previously occupied by the right hand dancer behind him, to finish facing in the same direction as when he started the zoom action. (The net result is the same as if the right hand dancer had done a right face U turn back and box circulate twice.) The left hand dancer follows (chases) the right hand dancer by doing a flip into the vacated position, and then a box circulate one position. Finishes in a box circulate formation.

**STYLING:** All dancers have arms in natural dance position. Ladies' skirt work optional. Right hand dancer uses flowing motion rather than an abrupt turn around. When two couples (e.g., the heads) do chase right in the center of the square, it is important for those

doing the zoom motion to keep the action tight and avoid bumping into the outside dancers. At the same time, those not involved in the chase right move, if possible and comfortable, away from the center to allow more space for the action. **TIMING:** From a box 1-4 distance, 6 steps. From a static square (SS), 8 steps.

**COORDINATE:** Starting formation—columns. All dancers single file circulate once and a half. The center six (three adjacent pairs) trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

**STYLING:** The center six dancers (three



adjacent pairs) use hands up position for trading action. After the very center two dancers release handholds and move forward, all

dancers join hands with a couple handhold. No time allowed for skirt work.

**TIMING:** 8 steps.



COORDINATE



## DBD — Dancing By Definition

During the early 1980's a new term came into the square dancer's vocabulary. Up to this time, square dancing adhered to APD (All Position Dancing), a concept of dancing where dancers were able to dance any position or spot in the square regardless of sex. With the introduction of DBD, this idea became clearer. You'll notice most of the definitions in this handbook use the terms in-facers, out-facers, ends, centers, etc., to indicate who is to take the action. The exceptions to this wording are those movements where there is a definite man's and lady's part, such as box the gnat, star thru, curlique and a few others.

You'll find that if you follow the definitions, as we have them here, you'll have little or no trouble dancing today's figures.





## CROSSFIRE



**CROSSFIRE:** Starting formation—two-faced line, parallel lines of four, inverted line(s). As the centers begin to trade, the ends cross fold. Upon completing their trade, the centers release hands and step straight forward forming an ocean wave or mini wave with the dancers they are facing. If the trade leaves the original centers facing no one,

they step forward and remain facing out.

**STYLING:** *If starting formation is a two-faced line, center dancers use hands up position for trading action and blend into normal mini wave styling. If starting formation is parallel lines of four that results in centers facing no one, that couple joins hands with a couple handhold. TIMING: 6 steps.*

## THE DIAMOND FORMATION



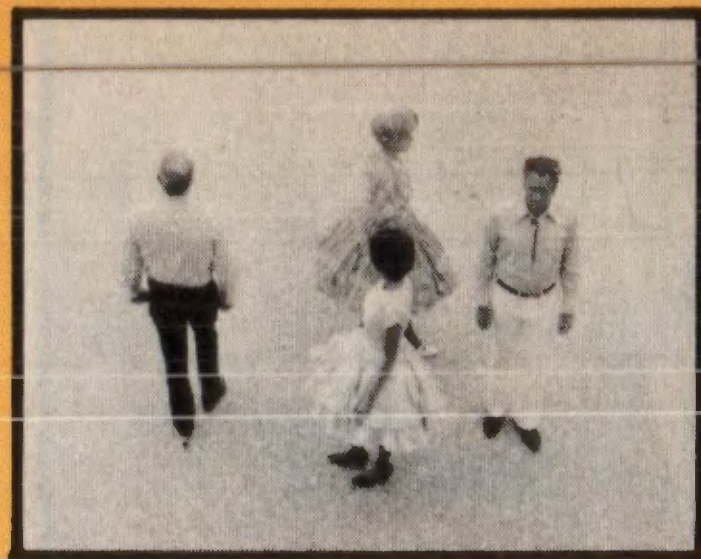
The DIAMOND FORMATION is just one of many setups that come into use in the PLUS plateaus

**DIAMOND CIRCULATE:** Starting formation—any diamond. Each dancer moves forward to the next position in his diamond, changing his original facing direction one quarter ( $90^\circ$ ) toward the center of the diamond. Points become centers, and vice versa. If the call is directed to facing diamonds, all must pass right shoulders.

**STYLING:** *It is important that dancers maintain diamond formation as they move diagonally from one position to the next. Center dancers of diamond blend into hands up position as in ocean wave. Dancers at the points maintain arms in natural dance position. Ladies may utilize skirt work. TIMING: 3 steps.*



## SETTING UP A DIAMOND



DIAMOND CIRCULATE

Please also see FLIP THE DIAMOND

**DIXIE GRAND:** Starting formation—Dixie grand circle, double pass thru, quarter tag or any formation in which only four of eight dancers can start. Leaders start the call by

joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting forma-

DIXIE GRAND





tion, as the movement progresses, the formation converts to a circle.

**STYLING:** *Styling is similar to the description for the basic right and left grand. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.*

**TIMING:** 6 steps.

**EXPLODE FAMILY:** (From waves only.) Starting formation—any four dancer ocean wave. (a) **EXPLODE THE WAVE:** Everyone releases handholds, steps forward and turns a quarter in (90°) to face the adjacent dancer, and right hand pulls by that person,

to end as couples back to back. (b) **EXPLODE AND ANYTHING:** Everyone releases handholds, steps forward and turns a quarter in (90°) to face the adjacent dancer, and does the “anything” call (e.g., right and left thru, star thru, etc.).

**STYLING:** *A handshake hold is used as the dancers right hand pull by. For position orientation (in explode the wave), hands are joined in a couple handhold at the completion of the call. In all other “explode and . . .” figures, follow the styling suggestions for each of the “and . . .” figures used. TIMING: Explode the wave, 6 steps. Explode and anything, 2 steps for the explode portion.*

#### EXPLODE THE WAVE



#### EXPLODE AND ANYTHING

From photo C it's possible to do:

Explode and . . . right and left thru  
Explode and . . . square thru  
Explode and . . . star thru

From photo C (but before hands are joined): Any number of logical follow-up movements can be used.

**EXTEND (THE TAG):** Starting formation—double pass thru, parallel ocean waves, (half tag), any tag (one quarter or three quarter) formation. All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the extend leaves dancers facing no one, they remain facing out. If the starting formation is right handed, dancers extend to a right handed formation; if the starting formation is

left handed, dancers extend to a left handed formation. From a double pass thru formation, dancers extend to a right hand quarter tag formation. From a quarter tag formation, dancers extend to parallel waves. From parallel waves, dancers extend to a three quarter tag formation. From a three quarter tag formation, dancers extend to a completed double pass thru formation.

Please see photos next page



## EXTEND (THE TAG)



**STYLING:** *All dancers move forward smoothly during extending action. Dancers utilize previously described styling for resulting formations at the completion of the call (e.g., ocean wave styling, couple handhold for double pass thru formation, etc.).*

**TIMING:** 2 steps.

**FLIP THE DIAMOND:** Starting formation—any diamond. The centers of the diamond do a diamond circulate to the next position in their diamond, while the points flip 180° into

the nearest center position (see definition of flip in rear of handbook) and join hands to become the centers of the forming wave or line. When “flipping” a facing diamond, the points always take the inside path, and the centers always take the outside path.

**STYLING:** *From a normal diamond formation, all dancers blend into hands up position as required for ocean wave basic. If the starting formation is a facing diamond, all dancers blend into a couple handhold.*

**TIMING:** 3 steps.

## FLIP THE DIAMOND from DIAMOND CIRCULATE



**FOLLOW YOUR NEIGHBOR:** Starting formation—box circulate. Dancers facing in release hands with the person next to them (their “neighbor”) and step straight forward, join adjacent forearms with the one they meet, and turn three quarters (270°) to become centers of a new wave. At the same time, the dancers facing out follow their “neighbors” by moving forward in a three quarter looping turn (270°), turning towards their “neighbor,” to finish adjacent to their “neighbor” as the ends of the new ocean wave. When done from right hand boxes, the dancers facing in turn by the right hand and

the dancers facing out loop around right face, to finish in a left hand ocean wave. When done from left hand boxes, the dancers facing in turn by the left hand and the dancers facing out loop around left face, to finish in a right hand ocean wave.

**STYLING:** *The facing in dancers use a forearm turn in the center, blending into hands up position as they meet their “neighbor” in the ocean wave. To enhance the flowing action of the dance, facing out dancers execute a flowing three quarter looping turn as opposed to an abrupt spot turn.*

**TIMING:** 6 steps.



## FOLLOW YOUR NEIGHBOR



... AND SPREAD (See Anything and Spread)

**GRAND SWING THRU:** Starting formation—tidal wave, ocean wave of six dancers. Those who can turn by the right one half ( $180^\circ$ ), then those who can turn by the left one half ( $180^\circ$ ). If "right" is not specified preceding the command to grand swing thru, it is understood to be a right-handed grand swing thru. If grand left swing thru is required, it must be specifically directed "grand

left swing thru," in which case, those who can turn by the left one half ( $180^\circ$ ), then those who can turn by the right one half ( $180^\circ$ ).

**STYLING:** *Styling is specifically the same as described for the basic swing thru.*

**TIMING:** 6 steps.

## GRAND SWING THRU





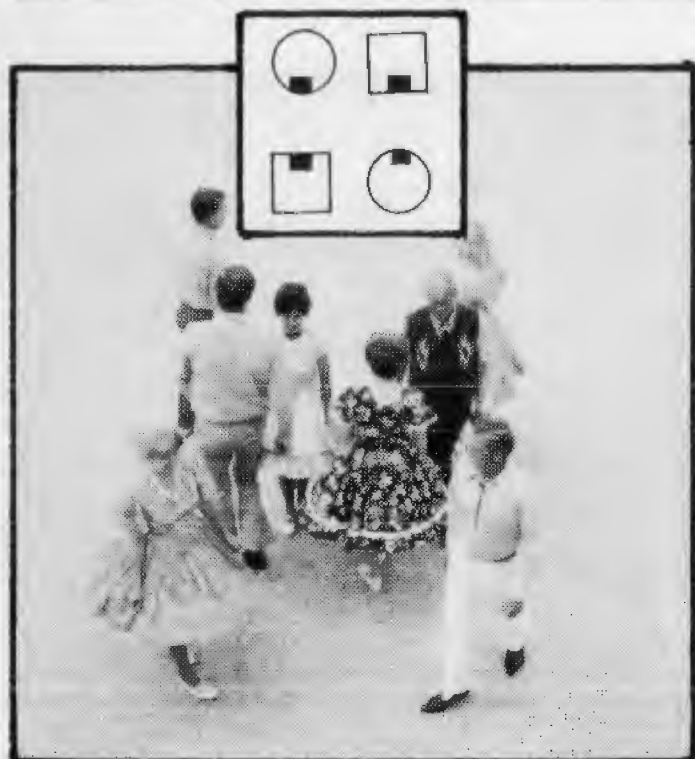
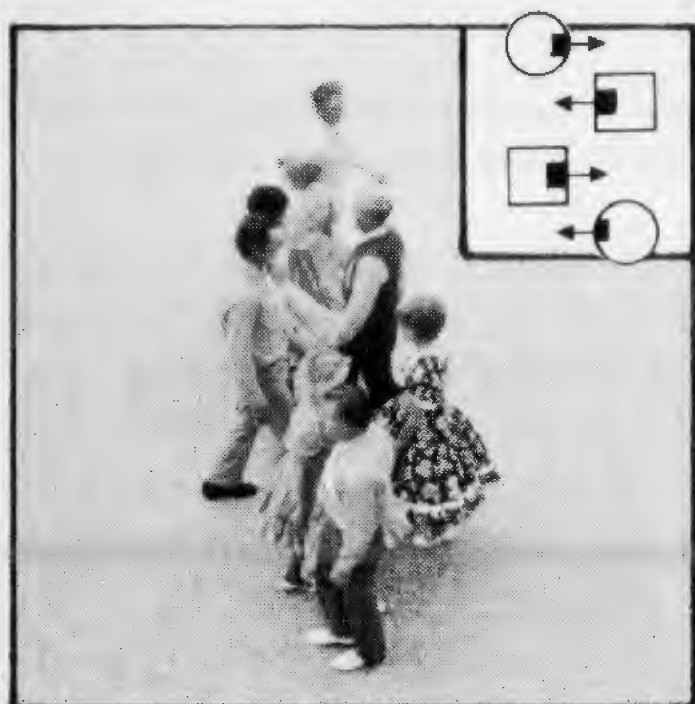
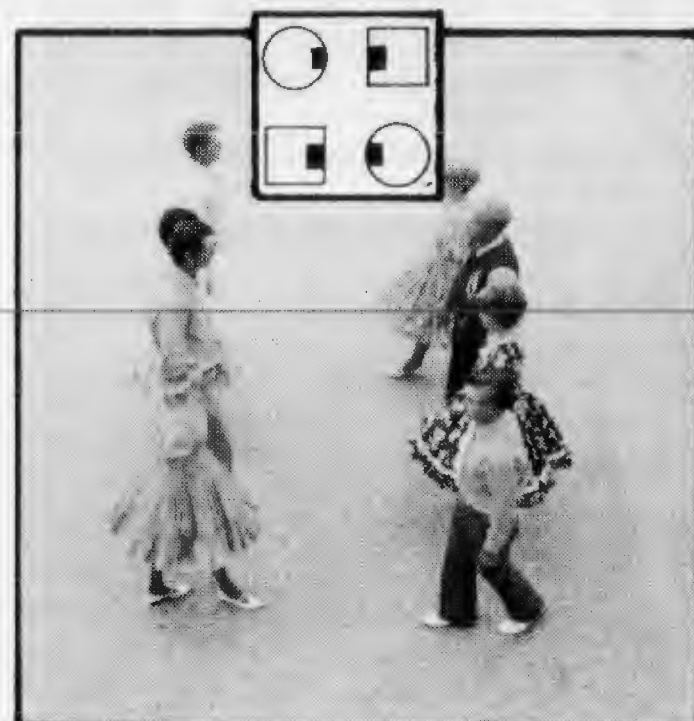
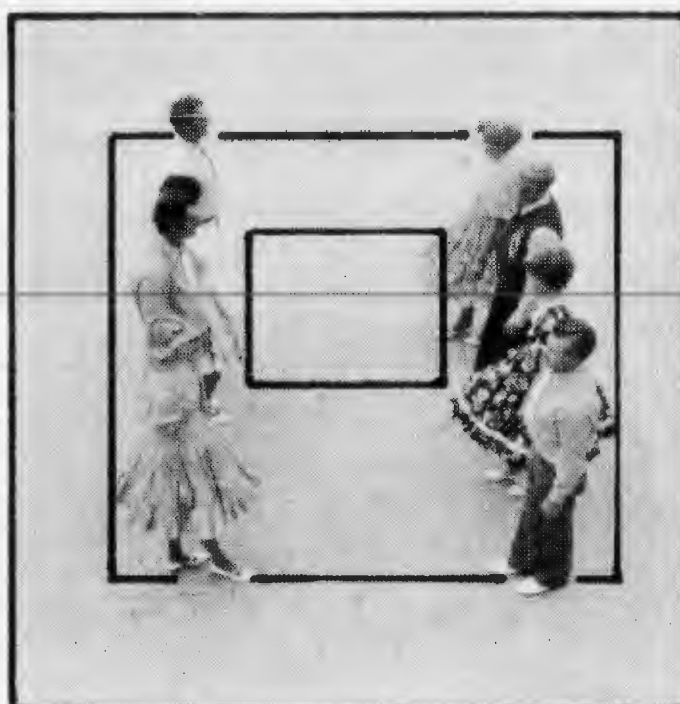
**LOAD THE BOAT:** Starting formation—lines of four, with centers facing in, and the ends of each line facing the same (in or out) direction. The end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn one quarter in ( $90^\circ$ ) to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four

dancers pass thru, turn their backs to their momentary partners, partner trade with their new partners, and pass thru.

**STYLING:** *The end dancers, while moving on the outside, leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate hand position for the next call. TIMING: 12 steps.*

### LOAD THE BOAT

The traffic patterns for both the inside and outside dancers are indicated in the first photograph. The actions of the center four dancers are shown by the symbols in each photo.



**PEEL THE TOP:** Starting formation—Z formation, or box circulate. The lead dancers peel off as the trailing dancers step straight forward and take adjacent hands; everyone

then does a fan the top.

**STYLING:** *Lead dancers have arms in natural dance position and adjust hands to ap-*



appropriate position for next call. It is important that dancers move slightly forward before starting the "peeling" motion. Center dancers

use hands up position and styling as described in the basic swing thru. **TIMING:** 6 steps.

PEEL THE TOP (from a Z formation)



**PING PONG CIRCULATE:** Starting formation—quarter tag. The movement starts and ends in a quarter tag formation. Each dancer circulates, or moves forward one position, along the path shown in figure 1. The movement may also be called when there is a left hand wave in the center. In this case, the path circulated along is as shown in figure 2. It should be noted that the circulate paths are independent of each other. Therefore, it is possible for only those on the outside track

(dancers numbered 1,2,3,4 in figures 1 and 2) to ping pong circulate, or only those on the inside track (dancers numbered 5,6,7,8 in figures 1 and 2) to ping pong circulate.

**STYLING:** Styling is the same as previously described for the basics pass thru and partner trade. Dancers in center use basic ocean wave styling. Outside dancers join hands in couple handhold.

**TIMING:** 6 steps.

PING PONG CIRCULATE



FIGURE 1

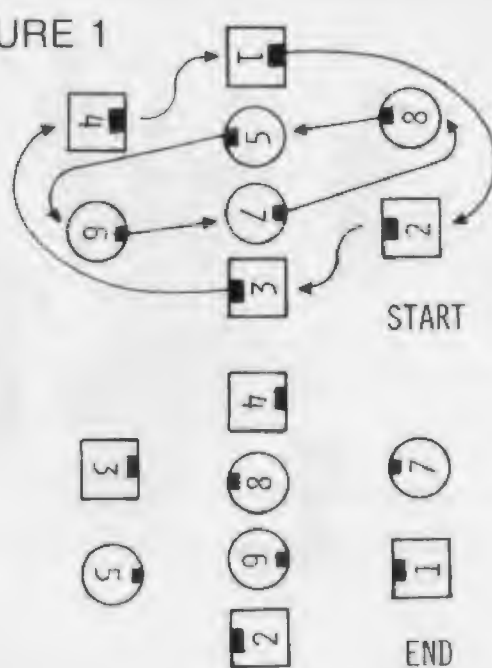
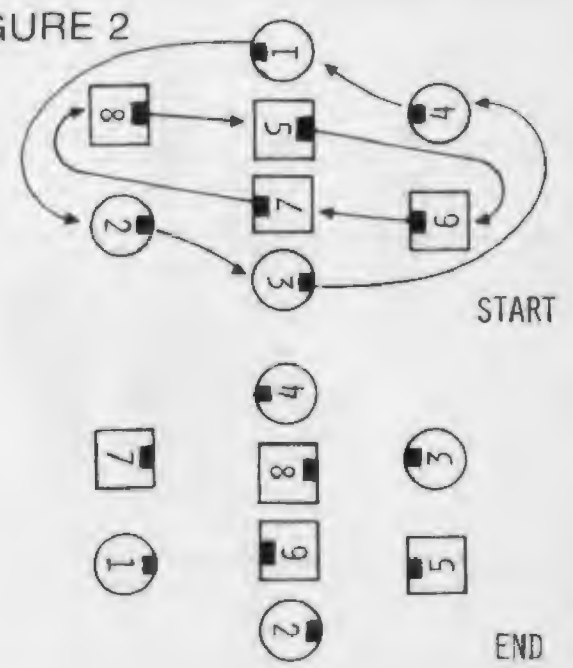


FIGURE 2





RELAY THE DEUCEY





NOTE: We've identified one man  $\Delta$  and one lady  $\bullet$  so you can follow them through the action.

**RELAY THE DEUCEY:** Starting formation—parallel ocean waves. All circulates in this definition refer to the circulate path established by the ends of the original ocean waves. No dancer ever stops moving during this call; the pauses written into the definition (i.e., the action described as half circulate) are there for clarity of description and teaching purposes only. Each end and the adjacent center dancer turn one half ( $180^\circ$ ). The new centers of each ocean wave turn three quarters ( $270^\circ$ ), while the others half circulate, forming a six person wave and two lonesome dancers. The wave of six, working

as three pairs, turns half, while the others half circulate. In the wave, the center four turn half, while the other four dancers half circulate. The wave of six, again working as three pairs, turns half, while the others half circulate. Finally, the center four of the wave turn three quarters (becoming the centers of the new waves), while the outside four half circulate to become the ends of the final waves.

**STYLING:** *Basic swing thru styling is utilized for turning movements within the ocean wave formations. Circulating dancers do the circulate action with arms in natural dance position, blending to hands up ocean wave formation at the conclusion of the call.*

**TIMING:** 20 steps.



## REMAKE THE THAR

**REMAKE THE THAR:** Starting formation—thar star or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one quarter ( $90^\circ$ ) to form a momentary Alamo ring. In a continuously flowing movement, everyone releases holds with the dancers they just turned, and with

the other hand, turns the next adjacent dancer one half ( $180^\circ$ ) to form another momentary Alamo ring. Without stopping, they release holds at the completion of the half turn, and, with the other arm, turn the next dancer three quarters ( $270^\circ$ ) to form another thar star or wrong way thar.

**STYLING:** *Forearm turns are used for turning action. As in all forearm turns, it is*



important that the holds are firm, without being rough, and that they are released easily. Ladies use skirt work when they are the outside dancers in the thar star. All styling tips as described in the basic allemande thar are applicable.

TIMING: 10 steps.

**SINGLE CIRCLE TO A WAVE:** Starting formation—facing dancers. Facing dancers join both hands with each other and circle left halfway. Without stopping, they drop hands and individually veer left slightly, blending into a right hand mini wave. If the caller directs “single circle three quarters to a wave,”

facing dancers join both hands with each other and circle left three quarters, then continue to execute the rest of the call as above.

**STYLING:** In circling, the two dancers are slightly offset to the left so that their dance partner in the circle is more to their right than in front of them. Use smooth dance step, not buzz. When joining hands for circle, gents turn palms up, ladies palms down. Arms are bent comfortably at the elbows. Exert a small amount of pressure while circling. Blend into a hands up ocean wave position.

TIMING: 4 steps.

SINGLE CIRCLE TO A WAVE



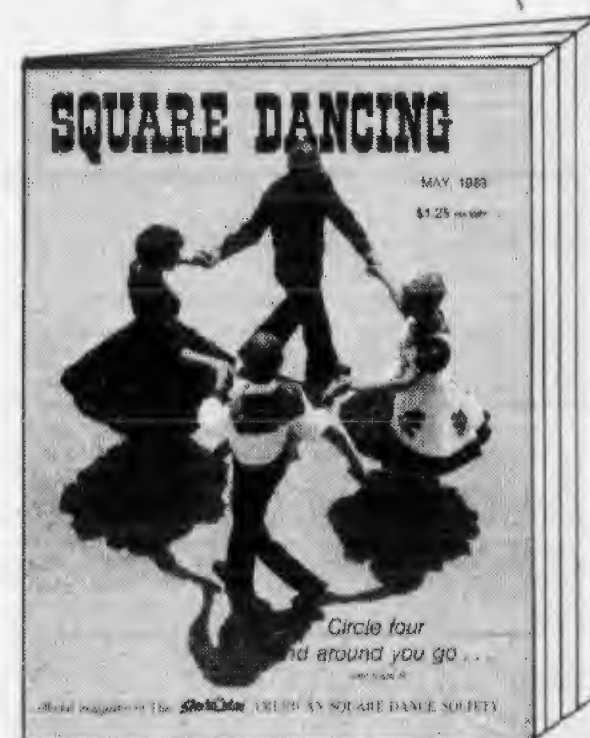
and, may we Introduce:

The Handbook you are reading is the second in a two-book series that covers the standard movements of square dancing. The 64-page Basic/Mainstream Handbook, containing 450 action photos, covers the Basic Program (basics 1-48 in family groupings) and Mainstream (basics 49-68). These movements comprise the prerequisites for anyone moving on to learn the 27 movements contained in this Handbook. (Price: 75¢ per copy plus postage.)

from the  
pages of **SQUARE DANCING**

This PLUS Movements Handbook is a service feature of SQUARE DANCING Magazine, official publication of The Sets in Order American Square Dance Society, and first appeared as the center section in an issue of the magazine. SQUARE DANCING is a monthly publication aimed at the dancer, the caller/teacher and everyone involved in this great activity. On the next six pages are two of the many regular features you'll find in every issue.

The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, California 90048—1799.





## SOME TIPS ON GOOD REPORTING

*by Kay Woodward, Editor, LRDTA's  
Footnotes in the Round*

**I**F IT IS WORTH TELLING, do it right and well. Here are some suggested guidelines for publications, reporters and clubs.

### **Publications Should:**

1. Fill a need  
Supply readers with useful information  
Be a source of enjoyment  
Be a source of education
2. Be attractive  
In layout of material  
In typing/printing  
In material content
3. Consist of material relevant to sponsoring organization  
Views should reflect the organization's interest  
Fillers should be used sparingly. If one-fourth or more of a publication is given to fillers, the publication is not serving its purpose. Fillers should be "relief valves," and should bring a smile, provoke thought or change the subject matter.  
Editorial comments should be in the interest of the sponsoring organization.
4. Be eagerly anticipated  
Contain timely information  
Contain resource material  
Leave the reader "wishing for more" and looking forward to the next issue.

### **Clubs Should:**

1. Consider rotating reporters. This involves more of the membership, can give budding writers an opportunity and adds "zip" to the club news by presenting another point of view. Do NOT, however, lose a good reporter!

2. Offer information to the reporter to put in his report.
3. Make a point of thanking the club reporter for his efforts. Realize your reporter is a volunteer and needs to be appreciated.
4. Offer to pay the expenses involved in being a reporter. Postage and paper costs continue to go up.

### **Reporters Should:**

1. Observe deadlines
2. Type reports
3. Put your name and the date on every report you send
4. Use correct spelling
5. Be sure of the facts — dates, places, names, etc.
6. Recognize the space limitations in publications and understand the reasons for editing and/or deleting material sent to editors.
7. Report what would be interesting and useful to other clubs. Keep reports reasonably brief.
8. Not report on the same people in a club/group each time.
9. Send other materials to a publication besides just your own club/group report. Think as part of the "staff" of the sponsoring organization.
10. Take pride in your reporter position; realize you are vital to the publication; be ethical in your writing and know you are appreciated.

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### **About The Walkthru**

Looking for ideas to liven up your class or club? This regular monthly feature puts the spotlight on everything from refreshment recipes to creating by-laws, to finding a suitable name for your group.



## GET TO KNOW THESE ORGANIZATIONS

### The Universal Round Dance Council

*by Dave Senko, Daingerfield, Texas*

**T**HE UNIVERSAL ROUND DANCE COUNCIL (URDC) is a democratic, international round dance organization devoted to the interests of round dancers at all levels. It has the usual officer positions and a 21-member Board of Directors. Membership is open to both teachers and dancers. Its meetings and elections are open; financial records are reported to all; officers may be nominated from the floor and elected during its annual convention and every participant who has something to say is heard.

The URDC routinely solicits individual opinions, suggestions and ideas and it is this broad input of opinion from its members that forms the basis and guidance for future URDC activities. The overall objective of the URDC is to promote and develop the round dance activity. The standardization of cue sheets, round dance basics and cue terms are other serious objectives.

The URDC was conceived in 1976 (fathered by the National Carousels — an organization of round dance clubs dedicated to sharing information which was not available elsewhere) and mothered by the frustration felt by many dancers who yearned for more variety in round dance programs at events such as the National Square Dance Convention. The discussions for the first Round Dance National Convention brought out the need for a truly universal round dance organization to: Sponsor such a national affair, serve as a clearing house for a wealth of information and provide assistance to those interested in round dancing. Out of these discussions both the Annual Round Dance National Convention and the Universal Round Dance Council became a reality.

According to URDC, "While the need for information about the more advanced dances

and figures was recognized . . . the importance of sound basics has always been a primary concern." The URDC believes that a variety in the level of dancing is desirable and that dancers should have a choice rather than being faced with a take-it-or-leave-it decision. Since the function of the URDC is to report round dancers' acceptance or rejection of new trends as choreography and innovations are tried out, this broad and open exchange seems to provide an ideal climate for sound progress. "It is of paramount importance," according to the URDC, "that no individual or small group ever attempt to regulate or control the activity according to their own personal preferences or ideas of correctness."

In addition to accomplishments already mentioned, the URDC publishes and offers for sale the URDC Round Dance Encyclopedia & Reference Manual; publishes and mails a monthly newsletter to all URDC members and has established a "hall of fame" list of dances in which five dances that are three years or older are added each year, based on the votes of all URDC members.

Persons interested in additional information about the URDC or in becoming a member may write to Bill and Elsys Johnson, 1166 North Parkway, Memphis, TN. 38105.

#### BADGE OF THE MONTH



The Rancho Rompers of Cupertino, California, is a preteen club with members from 8 to 13 years old. The club has been in existence for 14 years (longer than any of its members!) and dances Mainstream. A new class starts each September.

The club badge features an "angelic" pink elephant on a white badge. We're not sure how the design ties in with the club but perhaps the halo says it all.



# JOIN HANDS and MAKE A RING

*by George and Eva Horn, Tulsa, Oklahoma  
Northeast Oklahoma Newsletter*

**S**QUARE DANCERS generally start a dance by joining hands to make a ring. The joining of hands is a symbol of friendship and cooperation. Square dancing requires all dancers in a square to cooperate with each other in order to complete the dance. In turn, they receive great satisfaction and fun.

The ring made by joining hands forms a small family who help each other. This helping-hand attitude does not stay at the square dance; it carries over into a dancer's home and business life.

Square dancers do so much for so many people and they do not require, nor ask, for recognition. The only recognition they want is the warm feeling of helping their fellow man.

In 1965 an explosion in Keokuk, Iowa, killed and injured many square dancers. In less than 12 hours, dancers all over the country offered help in the form of money, blood and practical donations. Benefit dances were arranged and funds set up to help pay hospital bills and care for children whose parents were killed.

The Tulsa Center for the Physically Limited needed some new wheelchairs. Within two months a complete set of wheelchairs was purchased from donations by square dance clubs in Northeast Oklahoma.

Square dance clubs entertain at rest homes, children's organizations, church groups, civic organizations and at hospitals. There is a square dance blood bank to help any square dancer or his family. Callers sponsor dances to provide scholarships for children with learning difficulties and for many other charitable groups.

"Join hands and make a ring." May this never change. We are proud to be square dancers!

SQUARE DANCING

The WALKTHRU

# A SQUARE DANCE PRAYER

**M**ANY LARGE SQUARE DANCE EVENTS — dances, festivals, banquets, etc. — frequently open with a benediction being offered. Here is an appropriate prayer which was given at the 28th Annual Sweetheart Festival in Jackson, Mississippi, this past March. It was written and presented by George Wagner, a member of the Dixielander Square Dance Club and a minister at the Covenant Christian Church.

"In the name of the Father and of the Son and of the Holy Spirit, Lord of Life, of Love, of Laughter:

Make us aware of Your presence at this festival of dance.

For You, Creator of life and song and dance — Whose Son attended the wedding at Cana and performed His first miracle — Whose Son celebrated life in the fullest,

Celebrate with all your people, this night, in love.

Remind us, Father, of the Ten Commandments of Square Dancing, that we may celebrate as one, together.

If and when in loading the boat, we swamp it . . . in chaining the teacup, we break it . . . or we get the chain off the gears . . . enable us — in love — to replace our frown with a smile . . . to laugh at ourselves and with others . . . and recognize your love and mercy and forgiveness.

Let our lives, our dancing, be in praise of Your creation.

In the name of the One who has called us out of darkness into Your marvelous light, Jesus the Christ. Amen."



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## South Dakota

If square dancing is your hobby, come to the Black Hills. We have indoor/outdoor square dancing; complete facilities for camping plus nearby motels; ample outdoor activities and good sightseeing with Mt. Rushmore only 15 minutes away. There are daytime workshops and evening dances with a variety of callers. For information contact Jerry Johnson, 2119 Stirling, Rapid City 57701.

## Missouri

The Springfield Convention & Visitors Bureau has long been a supporter of music, dancing and country comedy entertainment and stands ready to assist all hosts and visitors who designate greater Springfield as their meeting place. A prime example was the January Jubilee (which although a private enterprise is publicized by the Bureau), brainchild of Bob

and Mona Carmack. This year's event featured Bob Carmack and Bobby Newman, calling, and Leonard and Norma Parks with the rounds. The Carmacks also own the Springfield Square Dance Center where a dance is held almost every night, not only for local-area people but for those traveling through the Ozarks.

— Phyllis Dark

## Kansas

President Reagan issued a challenge to the news media to "tell the world about some of the good things people do in this wonderful country of ours." He must have had in mind just such an event as the benefit dance held last March in the community building in Louisville. The hall was filled to overflowing with square dance friends from 20 clubs who came to express their loving concern in a tangible way for Al Hoobler, hospitalized for several months. Al Horn drove all the way from Penrose, Colorado, to volunteer his talents as caller for the evening . . . "You are right, Mr. President. The world does need to know that in thousands of communities across our land there are people who care about one another."

— Dorothy Hoobler

## The Netherlands

We are pleased with the recent newspaper publicity we had for a big dance held in Voorschoten. The front page of both local papers told about the three days of dancing, the club who organized the whole thing and where it happened. Then the paper invited the people of the town, Voorschoten, to make the best picture of square dancing in a photo contest . . . Saturday afternoon we had the big exhibition in the center of town, all square dancers performing in the little square outside the hall; The Western Riders Holland rode in

Bob Carmack calls for a group of happy dancers at the 6th Annual January Jubilee in Springfield, Missouri.





the street in full Western dress, handing out promotion brochures about square dancing to the people . . . The evening program brought a grand march with representatives of 30 clubs from the Netherlands, Belgium, Great Britain, Germany, United States and Canada. Caller Fred Clayton, and cuer, Jean Preston, from England did a great job at the evening dance, along with the club caller of the Dancing Owls. Sunday morning everybody went to the zoo in Wassenaar for a special dance called Oehoe (Big Owl) dance, where they told the zoo people that the club had adopted the big owl of the zoo to pay for its food for the next year. A sign on the cage tells every visitor to the zoo this news . . . The Sunday afternoon program was open for students, too, with callers and cuers from the floor. — "Big Ben"

### Ohio

The Second American Advanced and Challenge Convention will be held August 11-13 at the University of Toledo in Toledo. There will be 15 callers in three halls with dancing from Advanced through C-3, plus a trail-end dance on Wednesday evening. Further information may be had by contacting Tom and Judy Tarleton (513) 644-0790.

— Al and Babe Jackson

### Pennsylvania

Donna Beach was honored by the Central Pennsylvania Square and Round Dance Association for the many years she has helped traveling square dancers locate local clubs at which to dance. Her services have been volunteered and she has been an asset to the entire activity.

— Robert Van Allen

### Ontario

The 14th Annual Thunder Bay Square and Round Festival will be held July 14-16 at the

Confederation College. Jerry Story will be featured caller. Additional information is available by writing Keith and Madeline Whitelock, 217 No. Marks St., Thunder Bay P7C 4E9.

If you are in the Peterborough area this summer, you'll find dancing each Wednesday evening at the Chemong Yacht Haven at Chemong Lake. Relaxed dancing and workshop tips will be called by Bob Jaffray. Contact him at 292-8083 for more information.

### Sweden

The square dancing is still growing here, with 25 organized clubs in our new Association. In April the Swedish Association of American Square Dance Clubs held its first National Convention with Terry Chapman from England as caller. In May, Bill Peters, California, is coming to our area and in August a Summer Jamboree will be going on in Almhult with Jim Herrington and Dave Pre-skitt, president and vice president of ECTA on hand.

— Peter Myhr

### Georgia

Bob Bennett and Frederick Reuter were recently interviewed by Chuck Rabb, a Voice of America commentator, whose interviews carry to the far corners of the earth. Who knows where square dancing will reach next?

### Tennessee

"The fun is here under the Sunsphere" in Knoxville, August 19-20, when the 10th Tennessee State S/D Convention gets underway. The South's newest convention center has 100,000 square feet for dancing and related activities so out-of-state people are urged to attend and help fill up the halls devoted to Mainstream, Plus, Advanced, Challenge, Contras, Rounds, Youth and a full education

Representatives from member clubs of the Central Pennsylvania Association surround Donna Beach (seated in wheelchair) as she accepts their thanks for her contribution to visiting square dancers.

Photo by Lloyd Miller





## ROUND THE WORLD of SQUARE DANCING

schedule. There will be exhibitions, a fashion show, after parties and special features for singles, including a trail-out breakfast. For information contact Bren and Rich Wilson, PO Box 285, Delano 37325.

### Wisconsin

The 24th Wisconsin Square and Round Dance Convention will be held August 12-14 in Whitewater. Every dance level will be programmed as well as contras. Dancers will only have to walk a block from their housing to the dancing location. All motels in Whitewater are filled but there is still housing available at the dormitories or for camping in surrounding areas. There is a meal plan available at \$12 per day, per person, for three meals. A variety of panels will be held and a "flare in the square" fashion show is being planned. Make your plans to "set sail early" for Whitewater.

— Phyllis Pionkoski

### British Columbia

The 30th Annual British Columbia Square Dance Jamboree with over 60 callers and the world's largest outdoor wooden square dance floor will be held August 1-6 in Penticton. For further information contact the Publicity Chairman, PO Box 66, Penticton V2A 6J9.

### England

Should any dancers from any part of the United States, or elsewhere, be in this country on holiday, July 26th, they would be made very welcome at the "Barn Dance" to be held at the Stratford-Upon-Avon Festival. The

Festival will be going on for a full week with various activities but the American and English traditional dances will be held on the 26th. We will be having live music by the Four Leaf Clover Group. — John Chapman

A new square dance club has been formed in the north of England and is the first in the County of South Yorkshire. Our caller is Al Green, who helped us start a weekly Mainstream class, which eventually graduated six squares. At our graduation we were really knocked out by the support of clubs from every area of England, some dancers traveling nearly 200 miles each way to be with us. Special guest caller, Stan Sinfield, shared the evening with Al. Currently we have another class in the pipeline. Visiting Mainstream dancers (and all others, of course) are invited to drop in and sample the celebrated Northern hospitality. They may contact me, Carole Packer, Secretary, 100 Charlotte Rd., Sheffield S1 4TL.

### Mississippi

On August 5-6, the 21st Annual Gulf Coast Festival will be held at the Convention Center Exhibit Hall of the Coast Coliseum in Gulfport-Biloxi. The American Riviera beckons square dancers who appreciate sun, sand and hospitality to one of the best kept secret vacation areas. Marshall Flippo will call Friday night with Beryl Main and Bob Fisk on Saturday afternoon and evening. Jerry and Barbara Pierce will conduct rounds both days. For further information contact Harold and Pauline Smith, 4502 Kendall Ave., Gulfport 39501.

The graduates of the Steel City Squares, Sheffield, England, pose on their special night.





**SPIN CHAIN THE GEARS:** Starting formation—parallel ocean waves. Each end and the adjacent center dancer turn one half ( $180^\circ$ ). The new centers of each ocean wave turn three quarters ( $270^\circ$ ) to form a new ocean wave across the set, as the other four dancers do a U turn back (turning in toward the center). The centers of the wave trade and then release hands with each other. Four dancers on each side of the square now form a four hand star and turn the star three quarters, forming a new wave across the set. Centers of this wave trade momentarily, reforming the wave across the set. The two

outside pairs of dancers of the center wave now turn three quarters ( $270^\circ$ ) as the other four dancers turn back (turning away from the center).

**STYLING:** *Dancers turning in ocean wave formations use styling as previously described for the basics swing thru and spin chain thru. For star portions of basic, refer to styling as indicated by the basic star right. When turning into the star or out to the wave, use a flowing turn rather than an abrupt about-face. In star patterns, ladies' outside hands may be used to work skirts.* **TIMING:** 24 steps.

SPIN CHAIN  
THE GEARS





# TEACUP CHAIN

We've identified the number one man and lady with  $\Delta$  and the number four lady with a  $\bullet$  to help you follow them through the action.





**TEACUP CHAIN:** Starting formation—static square, or proceeding from everyone doing a left arm turn with partner. The caller will specify two ladies to move to the center at the start of the call, e.g., “head ladies center for a teacup chain.” For the rest of the definition, these two ladies will be called the “specified ladies.” The specified ladies (both head ladies or both side ladies) move to the center and star right three quarters to meet their corners for a left arm turn. At the same time, the other two ladies move to the right around the perimeter of the square to their corners and do a right arm turn. Following the arm turns, the specified ladies move around the perimeter of the square to their new corners for a right arm turn, while the other ladies go to the center and star left once and a quarter to meet their new corners for a right arm turn. The specified ladies then move to the center and star left once and a quarter to their new corners for a right arm turn, while the other ladies move to their new corners (around the perimeter of the square) for a left arm turn. Finally, the specified ladies move to their new corners (their original partners) for either a courtesy turn or a left

arm turn leading into the next command, while the other ladies move to the center and star right three quarters to meet their new corners (their original partners) for either a courtesy turn or a left arm turn leading into the next command. Everyone finishes with his/her original partner. If the caller desires the men to execute the ladies’ part and vice versa, as described above, the starting formation is a static square with all couples half sashayed, or proceeding from everyone doing a left arm turn with their partner. The proper call is then “head/side men center for a teacup chain.”

**STYLING:** *Center dancers turning in star patterns use hands up styling. All turns with outside dancers are forearm turns. When not leading into another command, a courtesy turn, as previously described, is used at the conclusion of the call. Outside dancers (usually the gents) dance with arms swinging naturally from one forearm turn to the next, being as graceful as possible in a movement that offers little other than pivot movements. Ladies may enhance the styling of this basic through skirt work with outside hand.*

**TIMING:** 32 steps.



THREE QUARTER TAG THE LINE



**THREE QUARTER TAG THE LINE:** Starting formation—parallel lines of four, inverted line(s), two-faced line(s), three and one line(s). Each dancer turns individually to face the center of the line and walks forward passing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right hand ocean wave

in the center of the set. Ends in a three quarter tag formation. If the call is done from any single line of four, it ends with a mini wave between two out-facing dancers.

**STYLING:** *Styling is similar to that previously described for the basic tag the line. Trailing dancers blend into hands up position for ocean wave or mini wave as dictated by starting formation.*

**TIMING:** 4 steps.





TRACK II

**TRACK II:** Starting formation—completed double pass thru. The dancers work in tandem, that is, the trailing dancers follow the lead dancers. Those in the right track move single file to the left, counterclockwise, staying to the inside of the dancers on the left track, who move single file, clockwise, to the right on the outside. The movement continues as in a double pass thru, until the dancers have reached parallel right hand ocean waves.

**STYLING:** As dancers are moving simultaneously in opposing directions, it is important for them to provide moving room for one another. Those on the outside must avoid crowding those in the center. All dancers hold arms

*in natural dance position, blending into a hands up ocean wave formation at the conclusion of the call.*  
**TIMING:** 8 steps.

**TRADE THE WAVE:** Starting formation—any four dancer ocean wave. Dancers facing the same direction in the wave trade with each other. Right hand waves become left hand waves, and vice versa. Ends of the wave become centers and vice versa.

**STYLING:** As in any trade, dancers first step slightly forward to clear the wave before turning toward dancer with whom they are trading. Assume hands up position in basic ocean wave styling.  
**TIMING:** 6 steps.

TRADE THE WAVE





**TRIPLE SCOOT:** Starting formation—columns. Dancers facing each other on a diagonal (three pairs) step forward to join adjacent forearms, turn one half ( $180^\circ$ ) and step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the end dancers in the column who are facing out single file circulate into the position vacated by the dancer who is doing the forearm turn. When done from right hand columns, the

dancers facing in turn by the right. When done from left hand columns, the dancers facing in turn by the left.

**STYLING:** *Styling is similar to that described for the basics turn thru and fold. Facing out dancers emphasize an arcing turn ( $180^\circ$ ), providing time for facing in dancers to clear their position. After using a forearm turn, dancers blend into hands up position in the column at the conclusion of the call.*

**TIMING:** 6 steps.

TRIPLE SCOOT







TRIPLE TRADE

**TRIPLE TRADE:** Starting formation—tidal wave, tidal two-faced line, point to point diamonds, six dancer ocean wave, any three pairs of adjacent dancers. The two end dancers remain in place as the three adjacent pairs of dancers (the six in the center) trade with each other.

**STYLING:** Dancers use hands up position for trading action. Styling from all workable formations is similar to that described previously for the basic swing thru.

**TIMING:** 4 steps.

**TURN AND LEFT THRU:** Starting formation—facing couples. Each dancer does a turn thru with the dancer he is facing. Each couple then does a courtesy turn.

**STYLING:** Styling for this basic is previously described in the definitions for the two basics turn thru and courtesy turn.

**TIMING:** From a box, 8 steps.

From a static square (SS), 10 steps.

TURN AND LEFT THRU





# The PLUS QS

## QUARTERLY SELECTIONS

**F**OR THOSE IN THIS PROGRAM, CALLERLAB has a special committee that suggests any number of Quarterly Selections (sometimes none) for every three-month period, starting with January, February and March, each year. At the time of publication, one QS was on the list and we include it here. As additional selections are made, they will appear in the pages of SQUARE DANCING Magazine.

It should be noted the contents of this Handbook reflect the actions of CALLERLAB — The International Association of Square Dance Callers. The program committees work throughout the year to ensure these plateaus adequately represent the activity.

**TRACK AND ANYTHING:** Starting formation—columns (right or left handed). Ending formation—depends on the “anything” call. Lead two dancers do the track II; trailing two dancers single file circulate one position to form a momentary box of four and do the “anything” call.

Possible track and anything moves:

**Track and trade**

**Track and box circulate**

**Track and single hinge**

**Track and partner tag**

**Track and follow your neighbor**

**Track and cast off three quarters  
(to a diamond)**

**Track and scoot back**

**Track and walk and dodge**

**Track and U turn back**

**Track and follow your neighbor  
and spread**

### TRACK AND BOX CIRCULATE



## The BASIC Movement Lists as Approved by CALLERLAB

The following three programs, Basic, Mainstream and Plus are listed here in a suggested order of teaching. In the first two programs the movements are shown in *family groupings*. Your caller may introduce the first

formation of the basic in one lesson and repeat it until it has been learned, and then later teach the other movements in that same family. In this manner you will become familiar with the traffic pattern before moving on.

### The BASIC PROGRAM of AMERICAN SQUARE DANCING

#### 1. Circle Family

- a. Right
- b. Left

#### 2. Forward and Back

#### 3. Do Sa Do

#### 4. Swing

#### 5. Promenade Family

- a. Couples (Full, 1/2, 3/4)
- b. Single File
- c. Wrong Way

#### 6. Allemande Family

- a. Left
- b. Right
- c. Left Arm Turn
- d. Right Arm Turn

#### 7. Right and Left Grand Family

- a. Right and Left Grand
- b. Weave the Ring
- c. Wrong Way Grand

#### 8. Star Family

- a. Right
- b. Left

#### 9. Star Promenade

#### 10. Pass Thru

#### 11. Split Family

- a. Outside Couple
- b. Ring (one couple)

#### 12. Half Sashay Family

- a. Half Sashay
- b. Rollaway
- c. Ladies In, Men Sashay



**13. Turn Back Family**

- a. U Turn Back
- b. Backtrack

**14. Separate Family**

- a. Separate
- b. Divide

**15. Courtesy Turn****16. Ladies Chain Family**

- a. Two Ladies  
(Regular, 3/4)
- b. Four Ladies  
(Regular, 3/4)

**17. Do Paso****18. Lead Right****19. Right and Left Thru****20. Star Thru****21. Circle to a Line****22. Bend the Line****23. All Around the Left Hand Lady****24. See Saw****25. Grand Square****26. Square Thru Family**  
(1-5 hands)

- a. Square Thru
- b. Left Square Thru

**27. California Twirl****28. Dive Thru****29. Cross Trail Thru****30. Wheel Around****31. Thar Family**

- a. Allemande Thar
- b. Wrong Way Thar

**32. Shoot the Star** (Regular, Full around)**33. Slip the Clutch****34. Box the Gnat****35. Ocean Wave Family**

- a. Right Hand Wave
- b. Left Hand Wave
- c. Alamo Style Wave
- d. Wave Balance

**36. Pass the Ocean****37. Swing Thru Family**

- a. Swing Thru
- b. Alamo Swing Thru
- c. Left Swing Thru

**38. Run Family**

- a. Boys
- b. Girls
- c. Ends
- d. Centers
- e. Cross

**39. Trade Family**

- a. Boys
- b. Girls
- c. Ends
- d. Centers
- e. Couples
- f. Partners

**40. Wheel and Deal Family**

- a. From Lines of Four
- b. From Two-Faced Lines

**41. Double Pass Thru****42. Zoom Family**

- a. Zoom
- b. Substitute

**43. Flutterwheel Family**

- a. Flutterwheel
- b. Reverse Flutterwheel

**44. Veer Family**

- a. Left
- b. Right

**45. Trade By****46. Touch Family**

- a. Touch
- b. Touch 1/4

**47. Circulate Family**

- a. Boys
- b. Girls
- c. All Eight
- d. Ends
- e. Centers
- f. Couples
- g. Box
- h. Single File  
(Column)
- i. Split

**48. Ferris Wheel****THE MAINSTREAM PROGRAM****49. Cloverleaf****50. Turn Thru Family**

- a. Turn Thru
- b. Left Turn Thru

**51. Eight Chain Thru**  
(1-8 hands)**52. Sweep a Quarter****53. Pass to the Center****54. Spin the Top****55. Centers Family**

- a. Centers In
- b. Centers Out

**56. Cast Off 3/4****57. Walk and Dodge****58. Slide Thru****59. Fold Family**

- a. Boys Fold
- b. Girls Fold
- c. Ends Fold
- d. Centers Fold
- e. Cross Fold

**60. Dixie Style to An Ocean Wave****61. Spin Chain Thru****62. Peel Off****63. Tag Family**

- a. Tag the Line (Full, 1/2)
- b. Partner Tag

**64. Curlique****65. Scoot Back****66. Fan the Top****67. Hinge Family**

- a. Couples Hinge
- b. Single Hinge
- c. Partner Hinge

**68. Recycle (waves only)****QUARTERLY SELECTIONS**

(at time of printing)

Chain Down the Line

Divide to a Column

Dixie Derby

Grand Spin

Linear Cycle

Red Hot

**THE PLUS PROGRAM—(In a suggested order of teaching)**

Teacup Chain

Ping Pong Circulate

Load the Boat

Extend (the Tag)

Coordinate

Anything and Spread

Spin Chain the Gears

Track II

Anything and Roll

Follow Your Neighbor

Explode Family

- a. the Wave

b. and Anything

Relay the Deucey

Remake the Thar

Diamond Circulate

Single Circle to a Wave

Trade the Wave

Flip the Diamond

Grand Swing Thru

Crossfire

All Eight Spin the Top

Triple Scoot

Chase Right

Dixie Grand

Peel the Top

Three Quarter Tag the Line

Triple Trade

Turn and Left Thru

**QUARTERLY SELECTIONS**

(at time of printing)

Track and Anything



# Styling Comments from

## CALLERLAB

**Arms in Natural Dance Position:** Arms should be held slightly bent in comfortable position in anticipation of the next movement.

**Dance Step:** Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

### DANCING HAND POSITIONS

**Couple Handhold:** Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up, right hand dancer turns palms down. Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

**Forearm:** The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

**Handshake Hold:** Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.

**Loose Handhold:** Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

**Hands Up:** Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently

closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.

**Box Star/Packsaddle:** Four men with palms down take the wrist of the man ahead and link up to form a box.

**Palm Star:** Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

**Posture:** Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

**Pull By:** The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

**Skirt Work:** Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

**Promenade Ending Twirl:** The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

**Definition of the term flip (as used in flip the diamond):** The term flip is used to mean an action where the designated dancer(s) will roll 180° in either direction, assuming the position that was originally adjacent to him. It is the same action that would occur if the designated dancer (the "flipper") was asked to do a run around an imaginary adjacent dancer and into the imaginary dancer's position on the floor.

### STYLING FOR BASIC SQUARE DANCE CALLS

**Bow (Honors) To Your Partner:** Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward



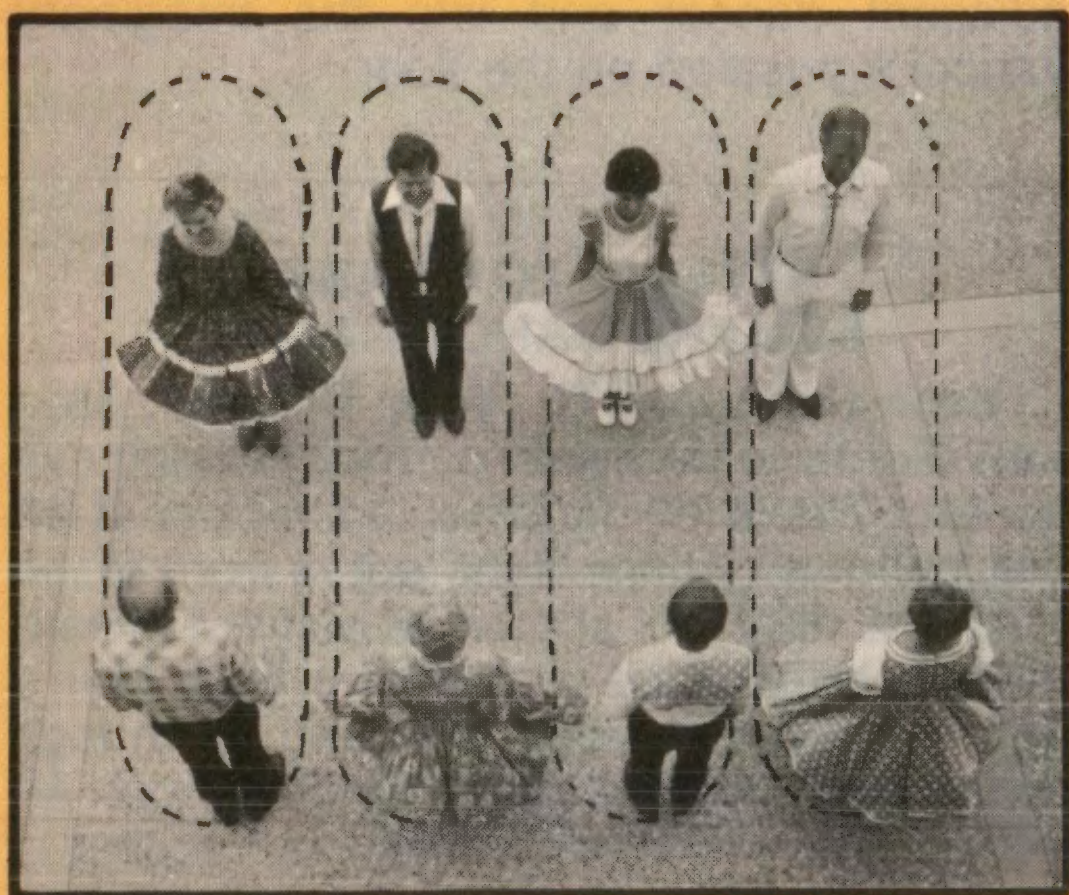
with toe touching the floor, right foot in back. Right hand holds skirt toward center of the square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

**To Your Corner:** Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.

## Formations from

### CALLERLAB

**Starting Formations:** Starting formations are listed for each of the defined calls. They are the most commonly occurring starting formations for the calls, in use at the time these definitions were approved, but they are not necessarily the only possible starting formations, given the dynamic nature of the square dance activity.



**Facing Dancers:** Facing dancers, unless otherwise specified, may be any combination of men and women.

**Couples:** Couples, unless otherwise specified, may be any combination of men and women.

There are also rules in square dancing which apply under certain circumstances and situations.

**Passing Rule:** Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

**Same Position Rule:** Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.

**Crossing Rule:** Whenever two dancers are facing in the same direction and are required to cross, the right hand dancer passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer.

**Facing Couples Rule:** Some calls, which normally start from ocean waves, can also be done when dancers are in-facing couples (e.g., all eight spin the top, grand swing thru, relay the deucey, spin chain the gears). In this case, the dancers first step into a momentary right hand ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g., left relay the deucey), in which case the dancers step into a momentary left hand ocean wave and complete the call. The following calls *cannot* be done from facing couples; that is, a mini wave or ocean wave (as stated in each call's definition) is required as a starting formation: Explode family, follow your neighbor, ping pong circulate, trade the wave.

**Ocean Wave Rule:** Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., turn and left thru). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension and teaching purposes, it may be necessary, initially, to have the dancers back up into facing couples, then step back into the wave and complete the call.





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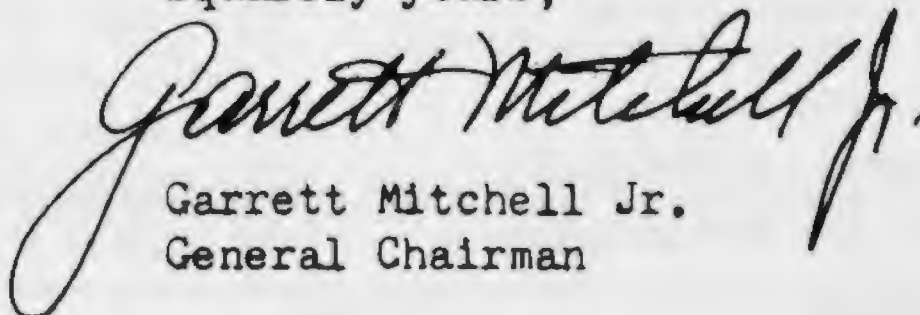
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Squarely yours,

  
Garrett Mitchell Jr.  
General Chairman

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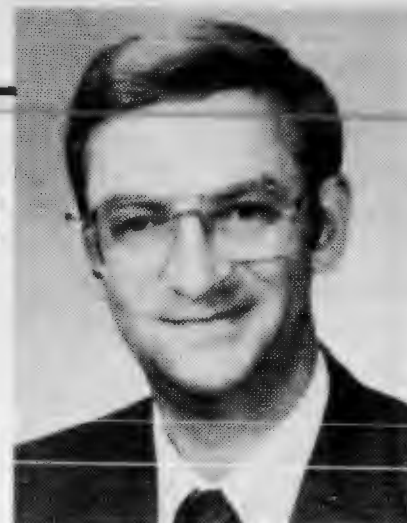
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## CALLER of the MONTH



Doug Saunders, San Francisco, CA

THE ENTHUSIASM OF A CALLER who enjoys his work and loves people is easily communicated to the dancers. This attitude, as well as a clear, fun-filled presentation and the fine singing voice of a former country western singer describe Doug Saunders.

His participation in square dancing began in 1973 in the Allegheny mountains of New York, where he grew up. Even before completing beginner classes, Doug realized he wanted to become a caller so he started with singing calls on Sunday afternoons for friends and was able to gain further knowledge when he received a scholarship to Earl Johnson's Callers College.

Moving to San Francisco in 1974 caused music to be largely put aside in the interest of job and family. However, five years later, after attending an advanced callers college, Doug found more time to devote to the activity and soon was calling on a full-time basis.

An accredited Callerlab member, Doug also belongs to the local associations. He teaches classes and workshops that include beginner to Advanced programs, five to six nights a week, and cues round dances. He



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calls regularly each week for three local clubs and participates in teaching senior citizen daytime classes. Another Saunders' specialty is party dances, teaching a few basics to provide enough knowledge for those attending to have an evening of dancing fun. His enthusiasm often attracts the party-goers to square dance classes.

Doug enjoys touring. His summer schedule includes New Mexico, Washington, Oregon and California. Next year he and his wife, Helen, along with Dick and Becky Waibel of Rawhide Records will be conducting a tour to Hawaii. Doug is most enthusiastic when he speaks of the support and encouragement received from Dick, who gave him the opportunity to become a square dance recording artist when he started his Fresno based company. Doug's most recent release is the four-star rated "Lonely Heart In Town."

## LETTERS, continued from page 3

that materials for printing, postage, etc. require funding and the only source for these funds are by donations from square dancers and square dance organizations. If anyone wishes to help, please send donations to the National Folk Dance Committee, PO Box 5775, San Jose, CA 95130. Thank you.

Red and Reva Null  
Sunnyvale, California

Dear Editor:

Bruce Tompkins and Allen Finkenauer posed together recently at a callers meeting for a group picture with their cars. Bruce ordered his license plate in 1981 while Allen received his plate in 1982 as a graduation present from one of his classes . . . We would



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license plates. If anyone has the following  
back issues of **SQUARE DANCING**, please  
advise me: March and July, 1962, June, Au-  
gust and September, 1963, and issues before  
1960.

Bruce Tompkins  
17 Stage Road  
Brookfield Center, Connecticut 06805

Dear Editor:

Thank you for the article in the April mag-  
azine about our trip to Japan. Everyone there  
was great to us. We especially wish to thank  
Mrs. Sekiko Yamaguchi and Mr. Mitchell  
Osawa, contacts for the Kyoto club, also the  
Tokyo Fukyukai Square Dance Club and  
Motohiro Yoshimura and Matt Asanuma for  
the dance in Tokyo and Miss Tokuko Yasura-  
oka our translator.

Neeca and Marshall Flippo  
Abilene, Texas

Dear Editor:

I thought you might like to know that as of  
the April issue, I have become aware of what I



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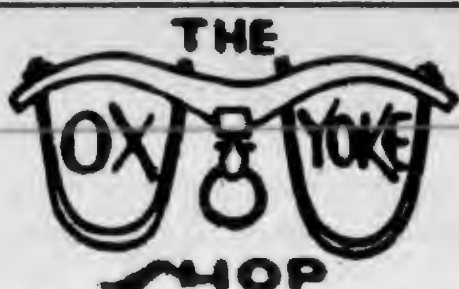
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have been missing by not using Cal Campbell's "Mostly Modular" column . . . I was fortunate enough to be asked to call at the Valley of the Sun Festival in their multiple-caller hall. In an attempt to be sure I was not too repetitive, I worked out four series of calls (the term modular did not come into mind). Each took off from a different formation. I would sight call until the dancers hit one of those formations and then I would use that sequence; then sight call until they fell into another one, do that sequence, etc. . . .

Much to my surprise I found that Cal has done that work for me. I'm going back through the past issues and pick out a few that I can use.

Hoby Herron  
Payson, Arizona

Dear Editor:

I came to New Zealand from Australia for six weeks holiday and was so impressed with it and the friendliness of the square dancers that I returned home, packed up and returned. I am hoping to start a club in a suitable area.

Colin Crosby, Tauranga, New Zealand

# Meg Simkins

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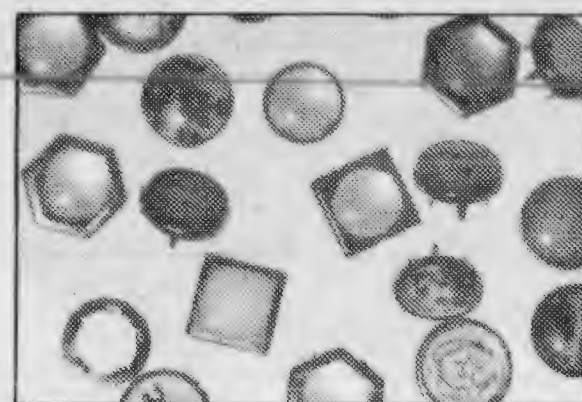
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## RECORDS from page 5

dancing. The key range seems very good for calling. Rating: ☆☆☆☆

### BET YOUR HEART ON ME — Circle D 219

Key: E Tempo: 132 Range: HC Sharp  
Caller: Kevin Bacon LB

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — swing — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — touch a quarter — walk and dodge — partner trade — right and left thru — slide thru — pass thru — swing corner

— promenade.

**Comment:** A quick moving dance release that will keep the dancers on the go. Figure is Mainstream and average. The calling is very good and very distinct. The rhythmic background is enjoyable. A nice melody line.

Rating: ☆☆☆☆

### WISH YOU WERE HERE — Rhythm 164

Key: E Tempo: 132 Range: HC Sharp  
Caller: Pat Barbour LB

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four



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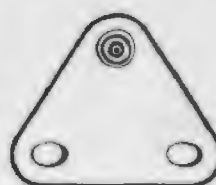


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hands — corner do sa do — swing thru —  
boys run right — half tag trade and roll — face  
her — star thru — right and left thru — prome-  
nade.

**Comment:** An updated tune that may be known  
by some. The figure is very average. Callers  
may have some difficulty in calling—will have  
to listen to determine. Pat does a good calling  
job. Rating: ☆☆☆

**EVEN THE NIGHTS ARE BETTER —  
Red Boot Star 1269**

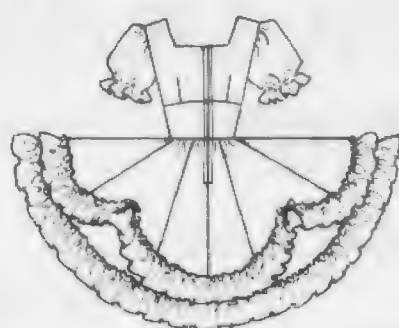
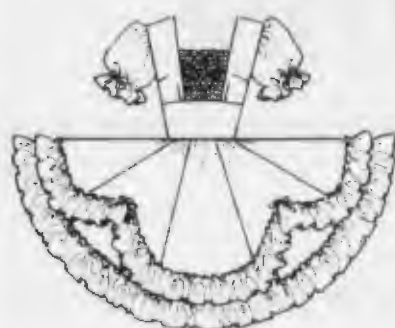
**Key: F      Tempo: 128      Range: HB Flat  
Caller: Ron Libby      LC**

**Synopsis:** (Intro) Four ladies chain - rollaway —  
circle left — four ladies rollaway — circle left  
— left allemande — weave ring — do sa do —  
promenade (Break) Sides face grand square  
— four ladies chain — chain back home — roll  
promenade (End) Sides face grand square —  
left allemande — weave ring — do sa do —  
promenade (Figure) Heads pass thru — part-  
ner trade — reverse the flutter wheel — sweep  
one quarter more — double pass thru — track  
II — make wave — girls trade — swing thru  
— all eight circulate — swing corner — prome-  
nade.

**Comment:** This tune is fine for good voices. The

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melody line may not be known by many. Word metering is a key to this release. Ron does a fine job with his calling. Lots of good moves in choreography.  
Rating: ☆☆☆

corner — promenade.

**Comment:** An average release with a figure that is Mainstream. The caller comes across clearly. Music is above average. Tune is not difficult to call to.  
Rating: ☆☆☆

### TIE YOUR DREAMS TO MINE — Lore 1206

Key: D      Tempo: 130      Range: HB  
Caller: Charley Wheatley      LD

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade halfway — lead to right do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing

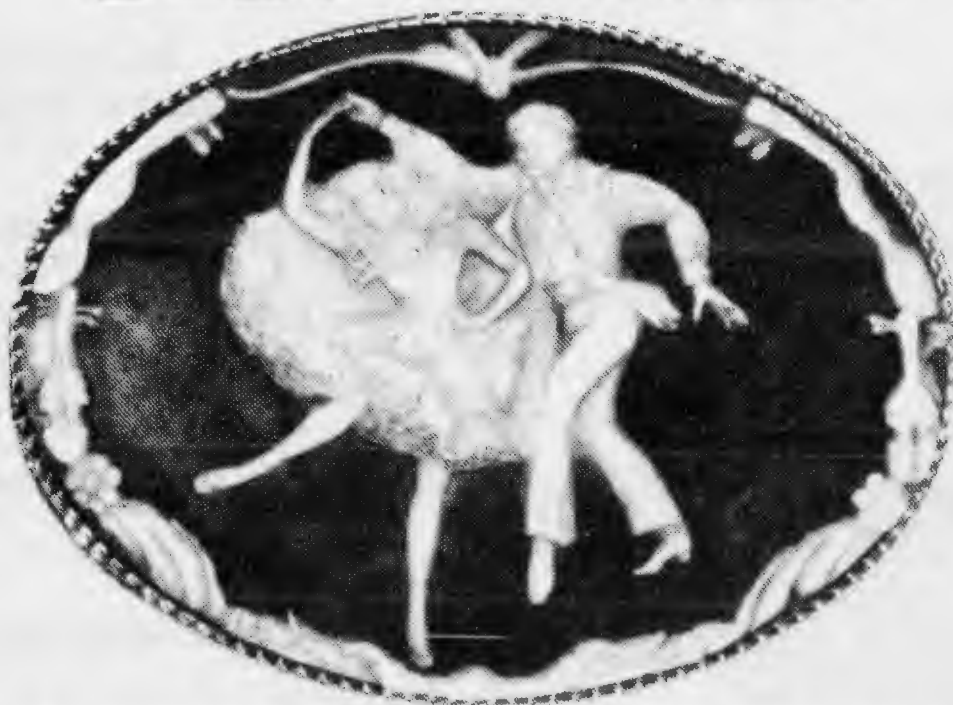
### THE STEAL OF THE NIGHT — Hoedowner 110

Key: A      Tempo: 128      Range: HB  
Caller: Bill Sigmon      LA

**Synopsis:** (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands —

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right and left thru — rollaway — box the gnat  
— square thru three quarters — trade by —  
swing corner — promenade.

**Comment:** Strong instrumental background. The  
cue sheet offers a Mainstream dance but  
there is also varied choreography in the  
movement of the first figure. The Plus version  
is not on the cue sheet. Calling is above aver-  
age. Rating: ☆☆☆

chain back — join hands circle left — al-  
lemannde left — weave ring — swing own —  
promenade (Break) Walk around corner —  
turn partner by left — head ladies center —  
teacup chain — promenade (Mainstream  
Figure) One and three promenade halfway —  
into middle right and left thru — square thru  
four — do sa do corner — curlique — scoot  
back — scoot back again — swing corner —  
promenade (Plus Figure) One and three  
square thru four hands — to outside two right  
and left thru — curlique — follow your neigh-  
bor — don't spread — take a peek and trade  
the wave — swing thru — boys trade — turn

## GATE OF LOVE — Rawhide 106

**Key:** A **Tempo:** 128 **Range:** HA

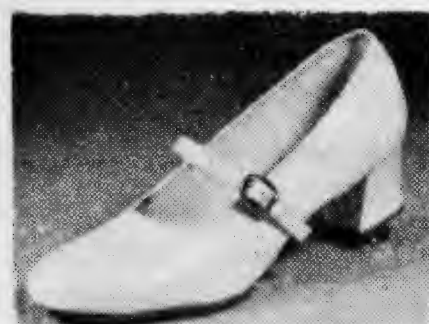
**Caller:** Shannon Duck **LA**

**Synopsis:** (Intro & end) Four ladies chain —

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Rating: ☆☆☆

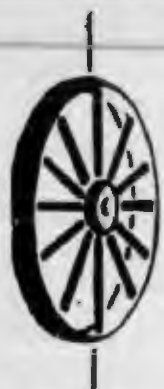
**Synopsis:** Complete call is printed in Workshop.  
**Comment:** A slower than usual dance that offers

a chase right and a single hinge. A middle of the evening type of dance. John does a nice job. The music is good. Rating: ☆☆☆☆

**Synopsis:** (Intro & end) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel across — sweep one

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quarter more — pass thru — do sa do — eight chain four — swing — promenade.

**Comment:** The music is average and the figure is Mainstream all the way. The tune seems to be popular with recording studios. This is a kind of rock type of offering. Rating: ☆☆☆

### NEVERTHELESS — JoPat 111

**Key:** B Flat **Tempo:** 128 **Range:** HD  
**Caller:** Bob Vinyard **LB Flat**

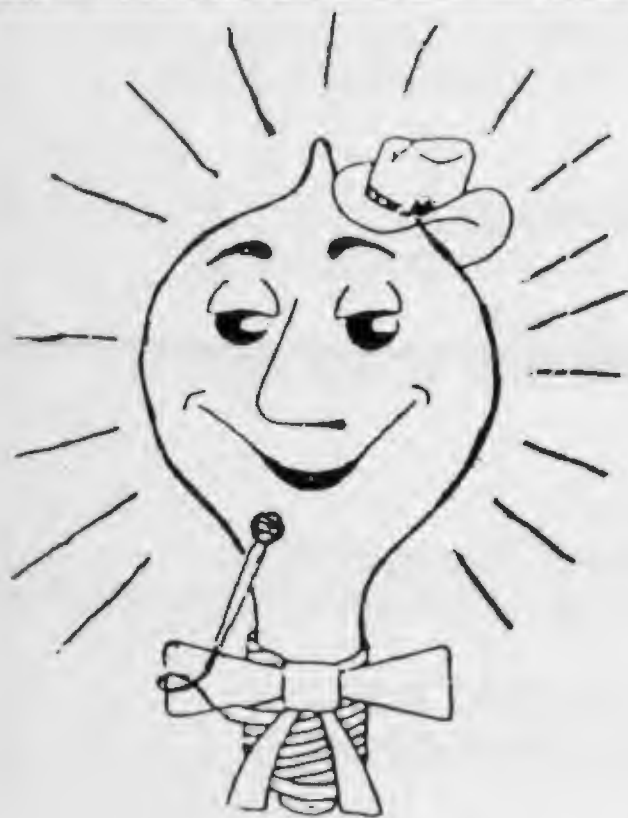
**Synopsis:** Complete call is printed in Workshop.  
**Comment:** The combination of a nice melody, well called with good musical background makes this a fine release. Callers must listen to

determine if the range is high in one spot. The figure fits well. Accidentally both sides of record had instrumental listed. These things happen in all companies. This is a good buy. Rating: ☆☆☆

### IT AIN'T NOTHING BUT LOVE — Big Mac 050

**Key:** C **Tempo:** 126 **Range:** HC  
**Caller:** Ron Mineau **LC**

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — swing own — promenade (Figure) One and three promenade halfway — sides square thru four — right



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and left thru — eight chain six across — swing  
corner — promenade.

**Comment:** Dancers had mixed emotions about  
this release. Figure was easily danced. Music  
was above average. Eight chain six was the  
main figure in the choreography. Good  
beat. Rating: ☆☆☆

**Synopsis:** Complete call printed in Workshop  
**Comment:** A real favorite, tune-wise, for many  
dancers and they love to sing along with the  
callers. The figure is a little tricky but it works.  
After the first around, the dancers adjusted.  
Good, solid recording and a good buy.

Rating: ☆☆☆☆

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Chaparral 3508

Key: G, A Flat & A

Tempo: 130

Range: HC Sharp

Callers: Ken Bower, Jerry Haag,  
Beryl Main, Gary Shoemake

LG

## WHEN THE SAINTS GO MARCHING IN —

Chaparral 3509

Key: C & C Sharp

Tempo: 120

Range: HB Flat

Callers: Ken Bower, Jerry Haag,  
Beryl Main, Gary Shoemake

LC

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**Synopsis:** (Intro & Break) Allemande left allemande thar right and left form a star — men back in right hand star — shoot star full around — right to partner pull her by — allemande left corner — weave ring — do sa do — promenade (End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — make wave — ladies trade — recycle — star thru — right and left thru — square thru three — swing corner — promenade.

**Comment:** The Chaparral bunch combine their

voices to release another favorite. The tempo is slower than usual but very danceable. Figure is average and the tune alone can be used for a rouser by callers if they are interested.  
Rating: ☆☆☆☆

### FOUR LEAF CLOVER — Blue Star 2201

Key: A Tempo: 132 Range: HC Sharp  
Caller: Vernon Jones LA

**Synopsis:** (Break) Circle left — left allemande — home do sa do — men star left — turn partner by right — left allemande — swing — promenade (Figure) Head two promenade halfway — down middle curlique — boys run

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— swing thru — boys run again — wheel and deal — right and left thru — turn and pass thru — trade by — swing corner — promenade.

**Comment:** A standard melody that is well known by all callers. The figure is well timed and the music is very adequate. The caller comes over clearly. A good addition to the record case.

Rating: ☆☆☆☆

## YOU TAKE THE LEAVING OUT OF ME — JoPat 213

**Key:** C      **Tempo:** 128      **Range:** HC  
**Caller:** Joe Porritt      **LB**

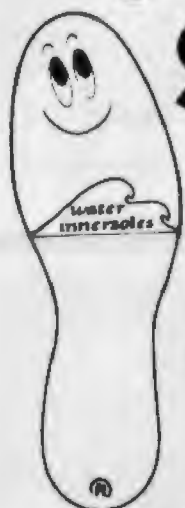
**Synopsis:** (Break) Walk around corner — see

saw own — join hands circle left — left allemande — home do sa do — left allemande — weaving ring — swing — promenade (Figure) One and three promenade halfway — lead to right do sa do — swing thru outside two — all boys run right — bend the line — right and left thru — flutterwheel — sweep one quarter more — pass thru — swing — promenade.

**Comment:** Good instrumental background music that makes you want to dance. The melody is easy and the dance is definite Mainstream. Joe is very clear in his calling. A country music feeling in this tune.

Rating: ☆☆☆☆

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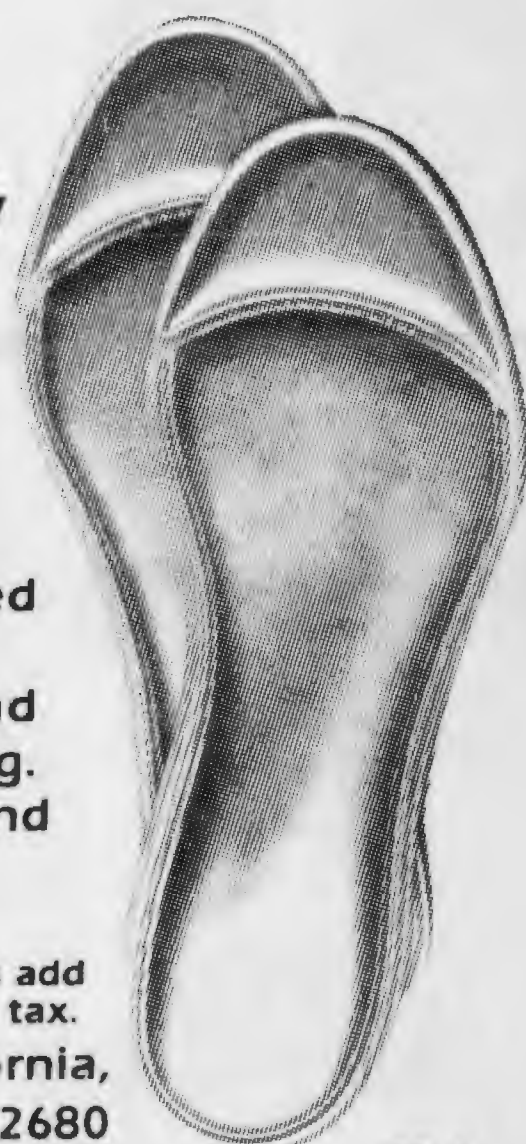
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## WHY DO THEY ALWAYS SAY NO —

**Top 25363**

**Key: A Flat    Tempo: 126    Range: HC**  
**Caller: Bill Peterson    LC**

**Synopsis:** (Break) Sides face grand square — four ladies promenade — swing at home — join hands circle — left allemande — promenade (Figure) Four ladies chain — heads promenade halfway — down middle square thru four hands — right and left thru — slide thru — square thru again four — trade by — touch one quarter — scoot back — swing that lady — promenade her.

**Comment:** A nice tune with good musical back-

ing. The figure has enough moves with a scoot back and touch one quarter to be interesting. The calling is clear. Rating: ☆☆☆☆

## SOMEDAY SOON — Rhythm 167

**Key: A    Tempo: 132    Range: HC Sharp**  
**Caller: Wade Driver    LA**

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — walk in square thru four — right and left thru — veer left — ferris wheel — square thru — three hands — swing her — promenade.



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Marlin  
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Dan  
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John  
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**Comment:** Good musical background. Though the music seemed a little loud in places for the dancers, this was not considered really detrimental. Good feel to this release and the figure is Mainstream for all to dance.

Rating: ☆☆☆☆

**KNOCK KNOCK KNOCK — Rhythm 168**

**Key: A    Tempo: 132    Range: HC Sharp**  
**Caller: Wade Driver    LE**

**Synopsis:** (Intro) Circle left — allemande left corner — do sa do — left allemande — weave ring — do sa do — promenade (Break & end) Four ladies promenade — swing at home — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — side two right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

**Comment:** This is rousing and quick moving. Dancers enjoyed this dance. Music is good and the figure is simple allowing all to dance and clap along.

Rating: ☆☆☆☆

**BAYOU GIRL — Lore 1207**

**Key: D    Tempo: 128    Range: HD**  
**Caller: Dean Rogers    LD**

**Synopsis:** (Break) Walk around corner — home for a do paso — partner left corner right — boys back in allemande thar — slip the clutch — left allemande — weave ring — swing own — promenade (Figure) Four ladies chain three quarters — head two couples promenade halfway — into middle square thru four hands — right and left thru — pass thru — trade by — left allemande — come back one swing — promenade.

**Comment:** Music is average and has a very good beat. The figure is strictly Mainstream and can be handled by most groups. Melody should offer no problems. The recording of this release seemed more clear on instrumental side.

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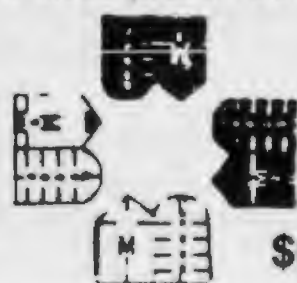
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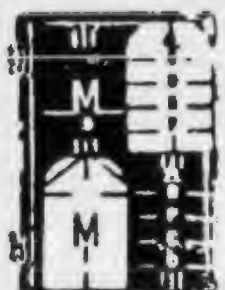
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### DON'T STAY AWAY TOO LONG —

**Kalox 1278**

**Key: C & D    Tempo: 132    Range: HG**

**Caller: Bailey Campbell    LA**

**Synopsis:** (Break) Walk around corner — see  
saw own — join hands circle left — men star  
right — left allemande — weave ring — do sa  
do — promenade (Figure) Head ladies chain  
— roll a half sashay — move up and back —  
star thru — circle four — make a line — up and  
back — touch a quarter — all eight coordinate  
— boys move up — partner trade — prome-  
nade.

**Comment:** A nice piece of choreography with a

musical background that is above average.  
Quick get in on the introduction but can be  
accomplished. Smooth calling by Bailey that  
was clearly understood by dancers on the  
floor.

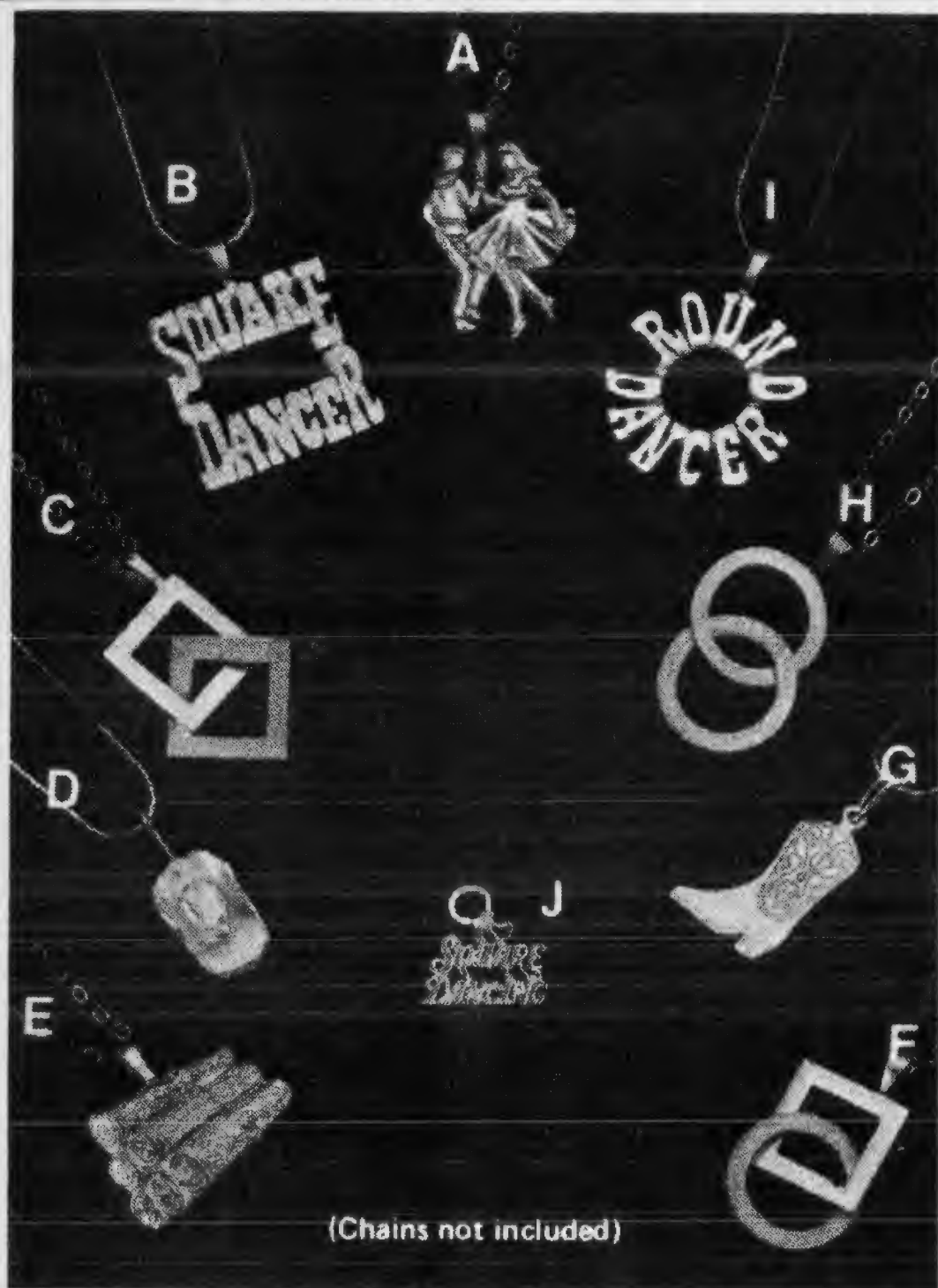
Rating: ☆☆☆

### LOVES FOUND YOU AND ME — Hi-Hat 5053

**Key: D    Tempo: 128    Range: HB**

**Caller: Joe Johnston    LA**

**Synopsis:** (Break) Circle left — allemande left —  
do sa do — men star left — turn thru — al-  
lemande left — weave ring — swing own —  
promenade (Figure) Heads square thru four  
hands — corner girl do sa do — swing thru —



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boys run right — wheel and deal — right and left thru — ladies lead Dixie style — make a wave — fan the top — swing corner — promenade.

**Comment:** A nice job of choreography that was enjoyed by the dancers. The music is good with nice beat. The tune has a western feel to it and all in all the dance met with approval.

Rating: ☆☆☆

## SOME LADIES DON'T LOVE COWBOYS —

Circle D 220

**Key:** F **Tempo:** 136 **Range:** HD

**Caller:** Randy Dibble **LB Flat**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — walk in pass the ocean — extend — swing thru — girls fold — boys peel off — girls trade — linear cycle — square thru — roll it — three quarters — swing that corner — promenade.

**Comment:** A quick moving dance that kept dancers on their toes. Music was a little loud on the floor so some found it difficult to hear clearly. Lots of dance movements with linear cycle, pass the ocean, girls fold, boys peel off. Good music.

Rating: ☆☆☆

## SOMEONE COULD LOSE A HEART

TONIGHT — Hoedowner 111

**Key:** D Minor **Tempo:** 132 **Range:** HA

**Caller:** Kim Hohnholt **LC**

**Synopsis:** (Intro) Sides face grand square — circle left — left allemande — promenade (Break & end) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — make a wave — recycle — curlique — walk and dodge — partner trade — right and left thru — slide thru — swing corner — promenade.

**Comment:** A really different rhythm on this re-

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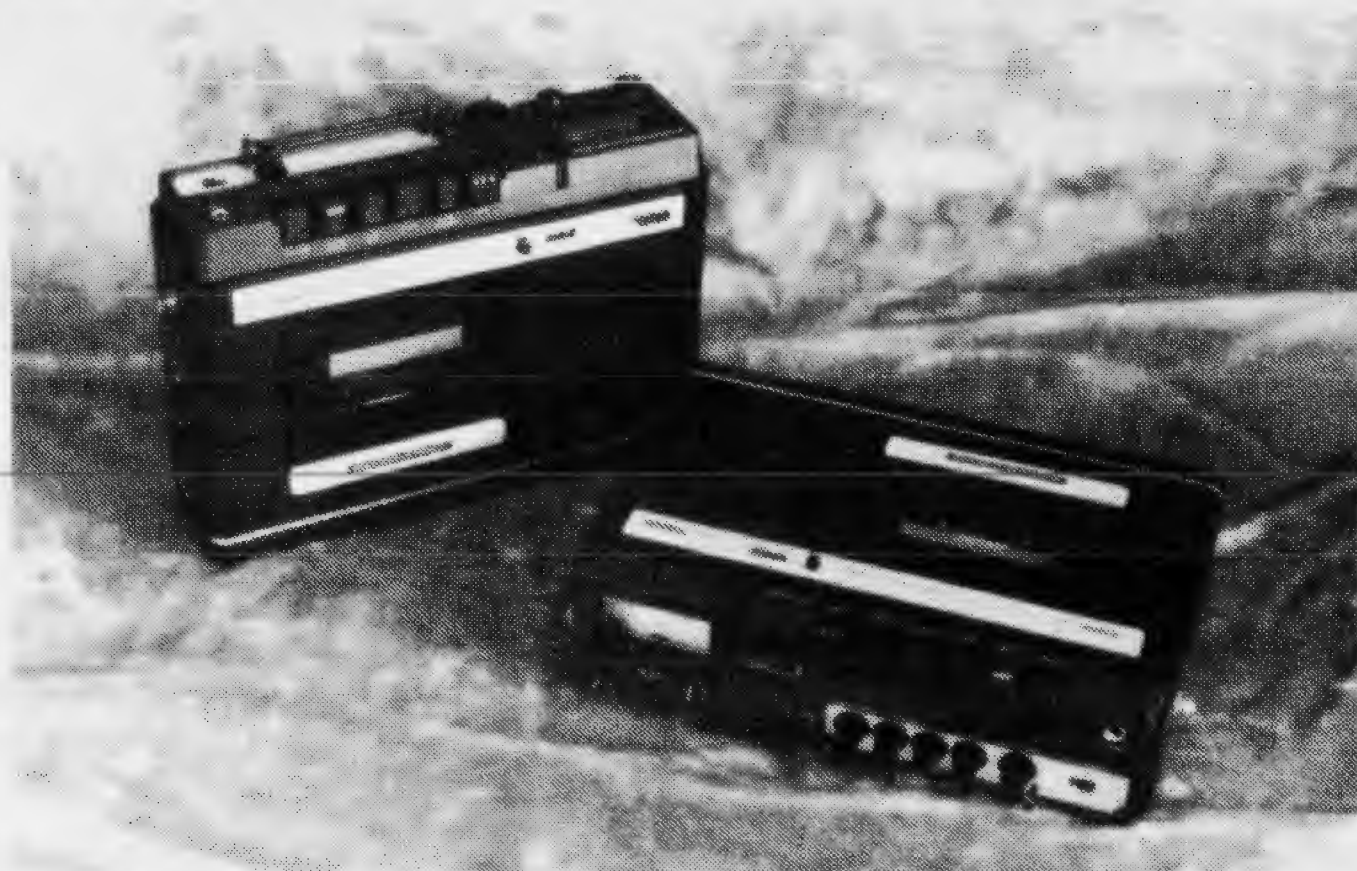
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lease. Small steps were needed by some to move in time with the quick beat. Mixed reactions by dancers. An overall unusual release with average musical background.

Rating: ☆☆☆

Many, many record reviews this month.  
Sorry that they didn't all get in.

## DATEBOOK continued from page 7

July 8-10 — Annual S/D Roundup, Calgary, Alberta — 2348 54th Ave. SW, Calgary T3E 1M1

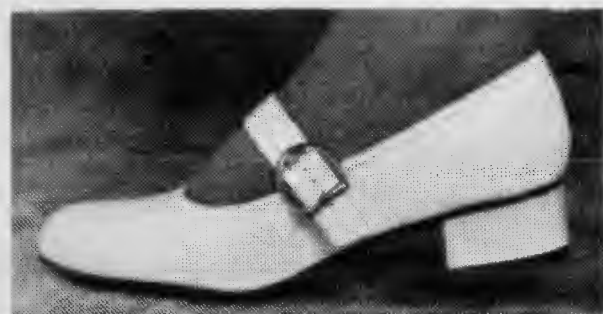
July 8-10 — Chewelah Festival, Chewelah,

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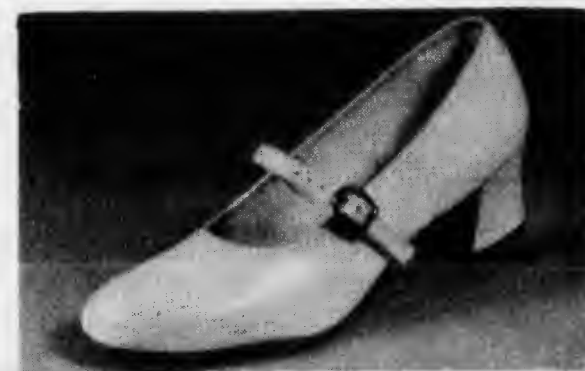
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July 16 — Swinging Rebels 9th Anniversary, YWCA, Rialto, CA — (O'Leary) PO Box 1436, Rialto 92376 (714) 874-4422

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**TB 227** *Texas Tea* by Bud

**TB 228** *Kansas City* by Bob Bennett

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**TB 231** *Morning Sky* by Mike Seastrom

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**TH 526** *Down Home Boogie*  
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July 22-23 — Festival '83, Shelburne, Nova Scotia

July 22-24 — Great Lake State Festival,

Western Michigan University, Kalamazoo, MI — PO Box 91, Hartland 48029

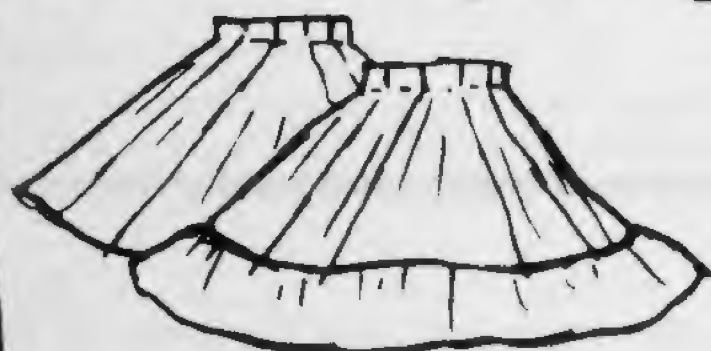
July 22-24 — Spokane Singles Summerama, Western Dance Center, Spokane, WA — PO Box 14263, Spokane 98214

July 23 — Summer Jubilee, Recreation Center, Coffeyville, KS — 1020 W. MacArthur, Wichita

July 23 — 16th Annual Rodeo Dance, Stanbough Elementary School, Iron River, MI

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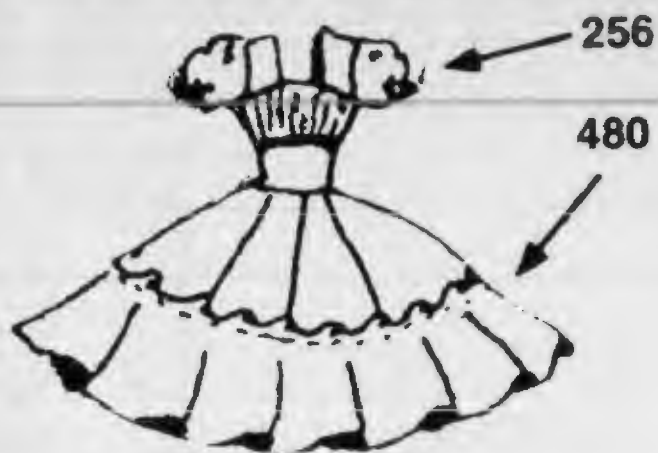
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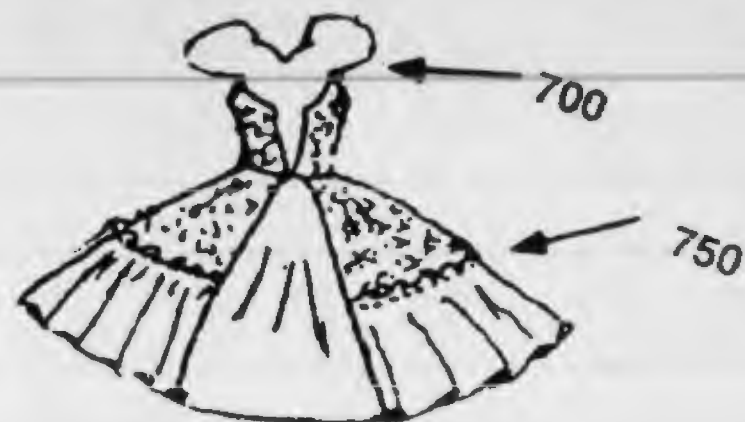


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July 29-30 — B-Ville Romp, Bartlesville, OK — 1331 Quail Dr., Bartlesville 74003

July 29-31 — Starfest '83, Prom Ballroom, St. Paul, MN — 9801 Xerxes Ave. So., Minneapolis 55431 (612) 884-3150

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July 31-Aug. 5 — Jackpot Festival West, Las Vegas, NV — 924 Niblick Dr., Las Vegas 89108

Aug. 1-6 — 30th Annual Jamboree, Penticton, *More dates on page 94*

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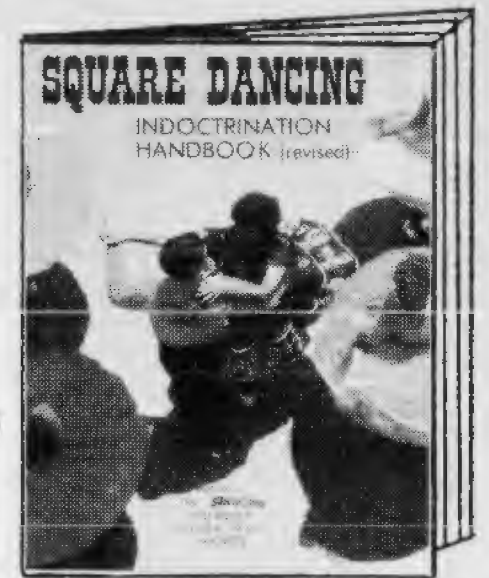


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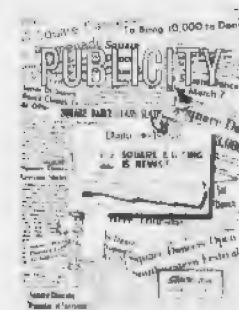
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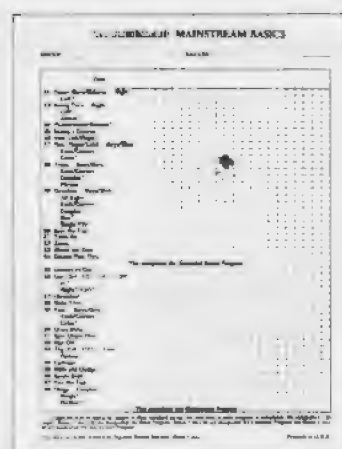
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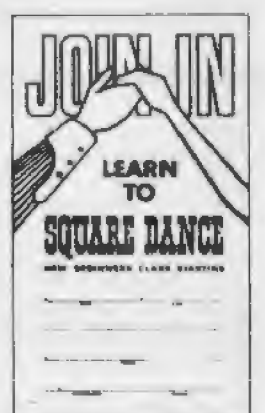
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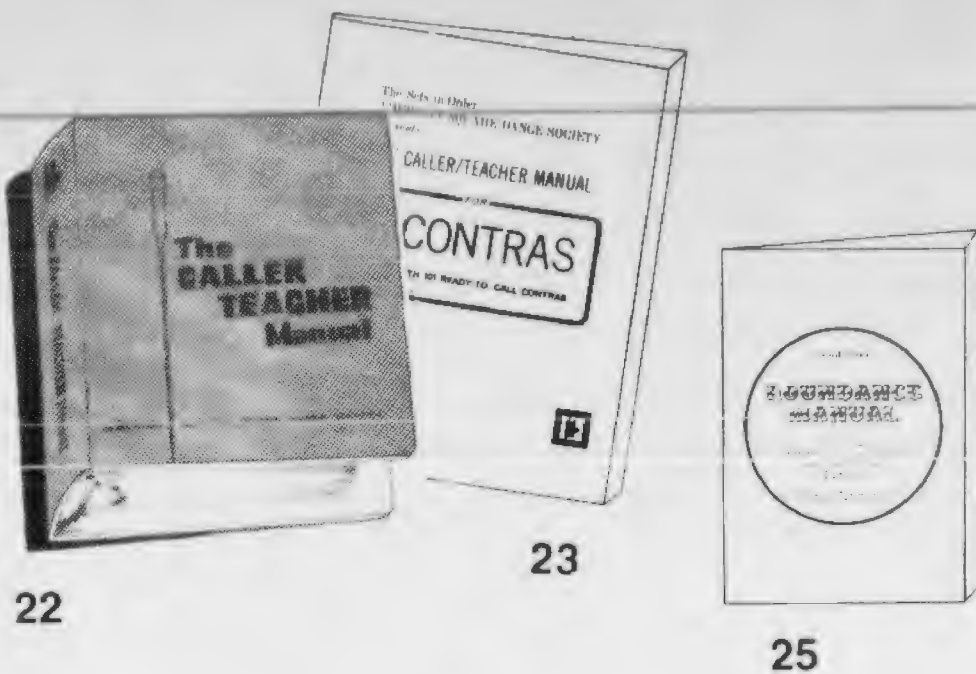
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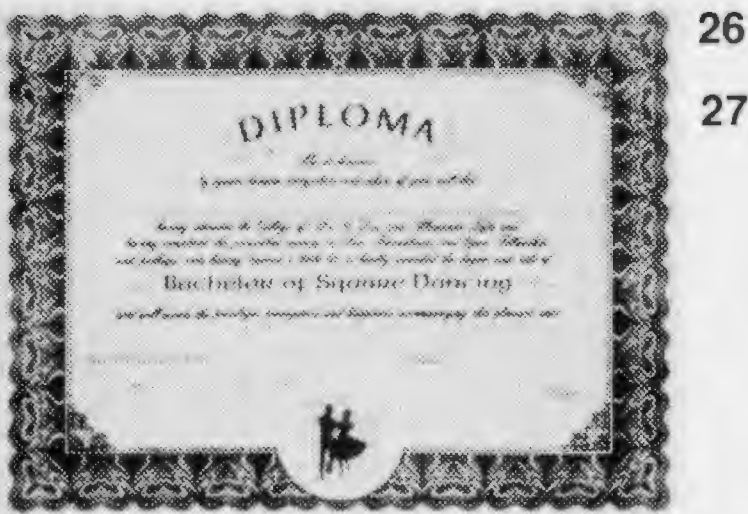
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**DATEBOOK**, continued from page 89

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Aug. 5-6 — Mississippi Gulf Coast 21st Annual Festival, Mississippi Coast Coliseum, Gulfport-Biloxi, MS — 4502 Kendall Ave., Gulfport 39501

Aug. 5-7 — Ruffles N Rednecks Festival, East Flagstaff Jr. High School Dome, Flagstaff, AZ — 217 W. Silver Spruce Ave., Flagstaff 86001

Aug. 11-13 — 2nd American Advanced & Challenge Convention, University of Toledo, Toledo, OH — PO Box 369, Marysville 43040 (513) 644-0790

Aug. 12-13 — New Orleans 26th Annual S/R/D Festival, Rivergate Convention Center, New Orleans LA — PO Box 50255, New Orleans 70150

Aug. 12-14 — Paradise Promenade, Ventura County Fairgrounds, Ventura, CA — (805) 642-856

Aug. 12-14 — 24th Annual Wisconsin S/R/D Convention, Whitewater, WI — 2349 So. 81st St., West Allis 53219

Aug. 12-14 — 12th West Virginia Convention, University of Charleston, Charleston, WV — 219 Redbud Terr., Belle 25015 (304) 925-4254

Aug. 13 — 10th Annual Red Carpet S/D, City Auditorium, Vicksburg, MS — (Schaffer) Rt. 11, 107 East Veiw Dr., Vicksburg 39180

Aug. 13 — Vermont Mini-Convention

Aug. 13 — 10th Annual Watermelon Festival, Fair Park Coliseum, Hope, AR

Aug. 13 — Augustfest, LaSalle High School, St. Ignace, MI — 480 Portage Rd.

Aug. 18-21 — 10th Jekyll Island Jamboree, Aquarama, Jekyll Island, GA — 2111 Hillcrest Dr., Valdosta 31601 (912) 242-7321

Aug. 19-20 — 10th Annual Tennessee State Convention, New Convention Center, Knoxville, TN — (O'Neal) PO Box 59, Lenoir City 37771 (615) 986-8892

Aug. 19-21 — 7th Alabama State Festival, Westgate Park, Dothan, AL — 1003 Monterey Ct., Dothan 36303

Aug. 20-27 — Isle of Man Festival, England — 18, Southern Lane, Barton-on-Sea, New Milton, Hants., England

Aug. 26-27 — 8th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec — PO Box 906, Pointe Claire-Dorval H9R 4Z6

Aug. 27 — 27th Annual Summer Festival and Salmon Barbecue, Spokane, WA — East 910 Decatur, Spokane 99207

Aug. 26-28 — 14th Annual Trailer Park Weekend, Bobcaygeon-Verulam Community Centre, Bobcaygeon, Ontario (705) 738-2231

Aug. 31 — Warm-Up Dance, VFW Hall, Iselin, NJ — 37 Mead St., Newark 07106

Send your datebook listings to — Editor, **SQUARE DANCING Magazine**, 462 N. Robertson Blvd., Los Angeles, CA 90048.

## NATIONAL DIRECTORY

The 1984 edition of the National Square Dance Directory will feature a listing of area publications and organizations, including associations, federations and councils of clubs. Deadline for information is October 31, 1983. These listings are free. Send yours to the National Square Dance Directory, PO Box 54055, Jackson, MS 39208, now.

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